

57

BROADWAY BUZZ

Dramatic

20 Cents

AUGUST 21, 1920

Mirror

THE SCREEN AND STAGE WEEKLY



CHET WITHEY
Director of "Romance"

Song Shops · Alice Brady's Story

The Opportunity You Have Waited For

**! Stardom's Gates Open
! For the Ambitious Girl! !**

Never before has anyone encouraged in such a generous way, the ambitions of the girl who wishes to star in the movies.

THE DRAMATIC MIRROR (for 41 years one of America's leading amusement weeklies) and The Universal Film Co. (the largest film company in the World) offer to three girls the opportunity of appearing in Universal pictures with contracts at handsome salaries.

The three winners of the Popularity and Beauty contest now starting under the auspices of DRAMATIC MIRROR and The Universal Film Co. will be the lucky winners.

Although beauty is an asset it is not an essential. Think of some of our great stars and you will realize that beauty is not re-

sponsible for their success. Talent and ambition are most essential.

The contest is just starting; send in your name today so that we may send you full details and so that you may start early and keep in the lead. The terms are easy, every girl is eligible and can win.

For those who do not win one of the contracts with The Universal Film Co. there will be strings of beautiful indestructible Nataline Pearls. Strings of pearls will be given away with a value up to \$150, each according to the girl's success in the contest. With only a slight effort every girl can win one of these beautiful strands of pearls.

Don't let this opportunity slip by. Send in the coupon properly filled out and learn the details of this greatest of all contests.

Contest Editor

Dramatic Mirror, 133 West 44th St., N. Y. C.

Please send me full particulars about your screen contest without obligation on my part.

Name.....

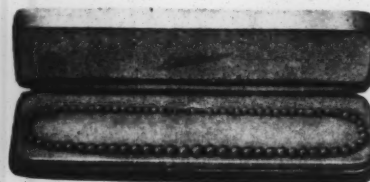
Address.....

City.....

State.....

These Beautiful Nataline Pearls

Every girl will have the opportunity of winning a strand of these wonderful pearls with only a slight effort. Ask a jeweler to show you this prize.



MILO

This quality of Nataline Pearls, known as the Milo, is an exact duplicate of the genuine worth thousands of dollars. Its regular value is \$25.00 in any retail jewelry store.



"EARTHBOUND"

BASIL KING'S
powerful story
of the
unseen world

George Loane Tucker's
statement

"There is a message in 'Earthbound' that the wide world is greatly and deeply interested in. I sincerely hope that everyone who liked my production of 'The Miracle Man' will go to see 'Earthbound.'"

Maurice Tourneur's
tribute—

"The most interesting subject that has ever been screened. The production of 'Earthbound' marks a distinct advance in the art of motion pictures."

Gertrude Atherton
fascinated

"Nothing of the kind has ever been done—a unique idea presented with the most perfect artistry."

Gouverneur Morris deeply
moved—

"That astounding drama which yesterday passed with unutterable dignity before our astounded eyes! Dignity, power, passion, drama—my heart almost stopped beating! No great work of art has ever held me more spell-bound."

FOUR lives bound together by a common creed: "No God—no Sin—no Future Life."

Two men and two women torn by the conflict between loyalty and passion.

Then inevitable disaster—and for one of them a headlong plunge to death.

Is the soul swept from earth the moment it is freed from the body? Or does it—earthbound—still share the violent emotions which the living must endure?

Does the personality change with death—how long do the old interests go on?

Is there growth and progression even after the shadowy barrier has been crossed?

Basil King's great drama is a gripping story of personalities reaching back and forth across this barrier.

"Earthbound" is a remarkable lifting of the veil that stands between this life and the next.

The year that it has taken in creation began a new era for the screen.

PRODUCED BY GOLDWYN PICTURES CORPORATION

Popular with Stage and Screen People

Even our ancestors approved

Few care to trace their ancestors back to the 17th century days—but it is a certainty that coffee held no mean place on medieval menus.

Borden's Coffee condensed with Milk and Sugar has that aromatic fragrance achieved only occasionally by our ancestors. Condensed with rich country milk and pure sugar so that one can make fifteen or twenty cups of delicious coffee. Fifteen if you like it very strong—twenty if you take it mild. Simply add boiling water and serve it instantly.

THE BORDEN COMPANY

Borden Building

New York City



Borden's Coffee

Condensed with Milk and Sugar

Coffee without waste



The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back. 50c and \$1 at drug and dept. stores. The new, economical \$1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

HALL & RUCKEL,

115 Waverly Pl., N. Y.

X-BAZIN

Famous FRENCH Depilatory
for removing hair



BARBER

RESILIENT

(Demountable Rim)

METAL WHEELS

METAL WHEELS

Are Acknowledged
Strongest

BARBER DISC STEEL WHEELS

Combine Strength and Resiliency

Strength—

practically indestructible.

Resilient—

load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable—

rims of standard types, proven worthy in service.

Weight—

practically the same as wood wheels.

Appearance—

graceful—substantial—distinctive.

Cleanly—

only a flat surface to wash.

Economy—

avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed—

plain surface lessens air resistance.

Accessible—

Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable—

replaces wood spokes, utilizing regular wood wheel hub assembly.

BROOK-STEEL CORPORATION

1010 Bergen St.

Brooklyn, N. Y.

ATTENTION!

10th Anniversary Sale

Still in Progress

SPECIAL SALE OF

Kayser's Vanity Fair and Van Raalte's Finest Italian Silk Underwear

Vest—Bloomer—Pettibocker Union Suits—Pantalettes and Envelope Chemise at the most remarkable reductions of the year

Remember, during this sale, 20% to 30% Reductions throughout the entire store

McCallum and Onyx Silk Hosiery reduced to the lowest possible prices during this sale

ALSO TAKE NOTICE

During This Sale .

\$4.50 shirts reduced to \$3.20

\$4.00 and \$3.50 shirts reduced to \$2.40

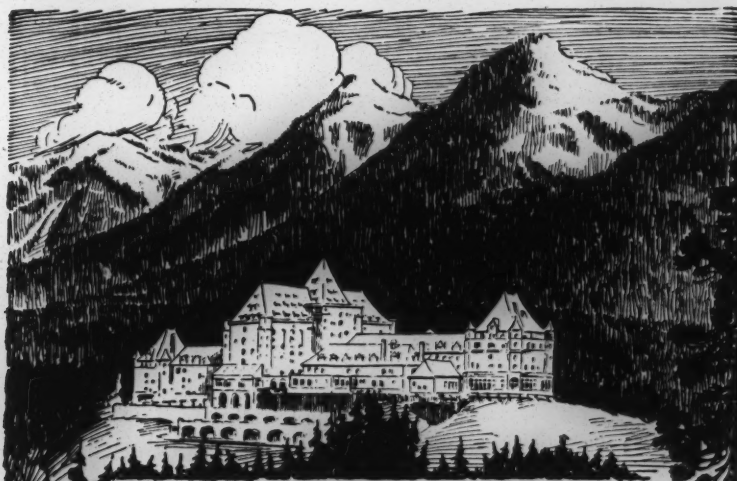
Collars including our own make 20 cents each

Nat Lewis

THEATRICAL OUTFITTER, HABERDASHER AND HATTER

1578-1580 Broadway

712-714-716 Seventh Avenue



When You Make Your Next Long Jump See The Canadian Pacific Rockies

Quaint Victoria with its ivy-covered Empress Hotel and picturesque Vancouver with the rose-garden roof of its famous hotel—then twenty-four hours of wonderful travel THROUGH ALPINE FAIRYLAND to the Chateau at lovely Lake Louise and the Banff Springs Hotel (both open through September)—magic castles in the Alpine Fairyland, where you dance, ride, climb with Swiss guides, or swim in warm sulphur pools. They are also splendid Canadian Pacific Hotels in Canada's leading cities.

For reservations—call, write or telephone one of the Canadian Pacific Passenger Offices:

New York, 1231 Broadway, Madison Square 6640
Chicago, 140 So. Clark Street, State 5600
San Francisco, 657 Market Street, Sutter 1585
Los Angeles, 608 So. Spring Street, Pico 3499-64323

P. S.—The Canadian Pacific Rockies give you a real thrill either way—east to west or west to east

Banff Springs Hotel open May 15th. Chateau Lake Louise open June 1st

**! DO YOU WANT TO !
GET IN THE MOVIES**

*With the Biggest Film
Company in the Country*

**WRITE Dramatic Mirror
133 W. 44th St., New York**



The Parisienne Accepts the Nataline Pearl as the Genuine—

A fashionable Parisienne is invariably careful in her choice of gems. Monsieur Nataline's latest creation has solved Madame's pearl problem.

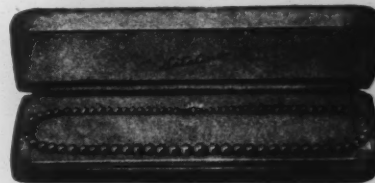
Today, Madame may wear her Nataline pearls with the feeling of securing, in knowing that they cannot be distinguished from the strand worth thousands.

The most exclusive jewelers of Paris display Nataline Pearls which are exact reproductions of the originals kept in their vaults.

NATALINE PEARLS

A Jewel Masters Final Achievement

From \$35 to \$500 the strand



MILO

This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, \$30
—with diamond clasp, \$50.

Nataline Pearl Co.—15 Maiden Lane—New York City



!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



THELMA HELLERMAN

*One of the Paramount-Sennett beauties,
who, finding no other arm available,
tucks herself under the arm of the chair*

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

WHITNEY WARREN, architect, has been appointed D'Annunzio's representative here. Don't the poets, publishers and theatrical representatives here deserve some appoints, too?

Broadway Ballyhooing

has begun. Right in the midst of the hottest week of the summer the theatrical managers open a half dozen shows. If the heat continues it will mean indeed the survival of the fittest, the fittest in the case being that attraction in the coolest theater and offering the least exactions upon the concentration of the audience.

Can it really be true that George Cohan is to take over the theater which bears his name? Such a step is revolutionary to say the least. It may inspire Julian Eltinge to a similar exploit. Year after year Mr. Cohan has been unable to hack his way through the booking entanglements that guarded the Cohan Theater but once he became the sole head of his enterprises his conquest was comparatively easy. Fancy a new billboard—George M. Cohan Presents Cohan's Comedians in a Musical Comedy by George M. Cohan at the George M. Cohan Theater.

It has taken several weeks for the Elwell case to reach the stage. Why the delay?

So This Is London

Soho Square, London.

Dear Sir:

Glad to return home as soon as my mission is completed. Bad coffee—rotten food—everything closes at 9— even cigar stores and chemist shops (drug stores) and nearly all lights out. A dreary place at night. Prices for everything higher than New York (except booze—and that's rotten compared to the old days. Too much American "hootch" dilution). However, have had a lot of laughs along with the discomforts and as a hundred dollar bill can be exchanged for twenty-five pounds—that helps some. Cinemas putting everything theatrical to the bad. They are packed at big prices—only good pictures are American—and they are from two to five years old.

CHARLES LEONARD FLETCHER.

**New York has its little lambs
No one calls them slow
And ev'ry time that Swann commands
The lambs are sure to go.**



That's Not News

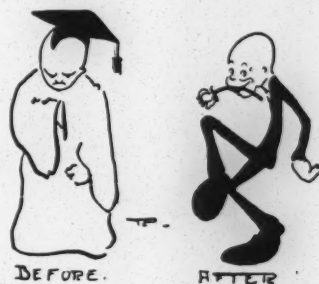
• **Headline in newspaper: "Britain Denounced at Irish Mass Meeting."**

What Is the Greatest Honor on Broadway?

Is it to know the headwaiters in the Broadway restaurants? Is it to be on terms of familiarity with the leading theatrical press agents? Is it to write a movie about bolshevism? Is it an introduction to Babe Ruth? Some day we shall inaugurate a census of our own and determine this question to our own satisfaction. However, Walter Kingsley has already satisfied himself concerning it. The greatest Broadway honor in his mind is to have a beautiful chorus girl named after him. One day last week Kingsley was in Prof. Ziegfeld's office. A radiant chorus girl with the humble name of Mary Smith was also present. The professor apprised her, pronounced her especially suitable for his exhibitions but declared that she would have to change her name. "Mary Smith won't do," he said. "Get something prettier and fancier." "I don't know any fancy names," the girl replied. "Try Kingsley—Marianna Kingsley," said Mr. Ziegfeld. "Very well," said the girl. "From this day forth I am Marianna Kingsley."

Onward and Upward?

The evolution of a college man used to be a favorite topic with cartoonists but times have changed and the college man is no longer shown as a gigantic genius the day before



graduation and an insignificant atom of humanity the day after. No indeed. The process of his change nowadays is more gradual. He simply takes off his mortar board and gown and dons the pinch-back clothes of a chorus man. At least that is what John Murray Anderson would have us know. He has engaged ten college men for the new "Greenwich Village Follies" because he wants to obtain (sic) "intensified intelligence."



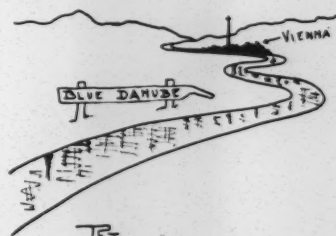
Through

Signor Ponzi
Jack Johnson and liberty
Villa and army
Francis M. Hugo
All star productions of "Uncle Tom's Cabin"
Musical comedies laid in mythical islands in the tropics.
Pauline Frederick and Willard Mack.

It is reported by our spies that *Swan-ee* is no longer the favorite song at the Lambs Club.

No Matter How Much

the varied belligerents may have defiled the Blue Danube with their muddy boots during the past six



years this river of Strauss—Johann of the imperishable waltz—still continues to be the chief inspiration of the light opera composers. The Viennese merely have to occupy chairs in the open-air restaurants along its banks and lo! a languorous waltz or a sprightly march comes into being. At least that is the belief held in certain dreamy moments. As a matter of fact, catching the Danube inspiration may be as difficult to the Viennese as hitting upon an original idea for a musical comedy book is to an American. It may require years of staring at the river, for all we know, or sailing philanderingly along its surface with some delightful damsel.

News item—"Home brew had a 'kick,' says McGraw." A "kick?" We thought it was a "punch."

Brock Pemberton was called upon for a speech at the opening performance of his first production "Enter Madame." One hiss greeted him as he came before the curtain. "Woollcott's here," he said.

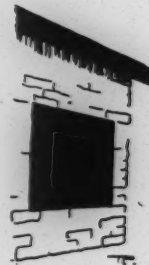
"Money Crazy Will Be Ponzi Defense," says a headline in the *Sun*. Is not the ailment too common to impress the jury?

Will the public interest in the Ponzi affair occasion a revival of "Get-Rich-Quick Wallingford?"

From Farce to Burlesque

During the war the people of Germany referred to the Kaiser as Officer 666. They now call him a yellow dog.

Can you imagine Paris going to bed early? Yet that is a fact according to returned travelers. The midnight sons and daughters, it appears, have grown accustomed to war time regulations that they continue to put them in practice. But will good Americans want to go to Paris when they die if the cafes are dark at 11 P. M.? Not by a jugful as William H. Anderson would remark.



As It Is in Marion

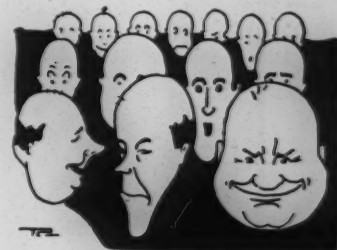
Sitting tonight, sitting tonight,
Sitting on the old front porch.

Do you remember when a copy of "Omar Khayyam" used to decorate the parlor library?

The Bolsheviks are going to try to be the forces to put ran in General Wrangel.

Why Not a Bald Head Club?

In this era of organization there should be room for a bald-head club. Too long have bald-heads, unmorgnized, been subjected to the cheap and scurrilous wit of cartoonists and critics, though without their presence

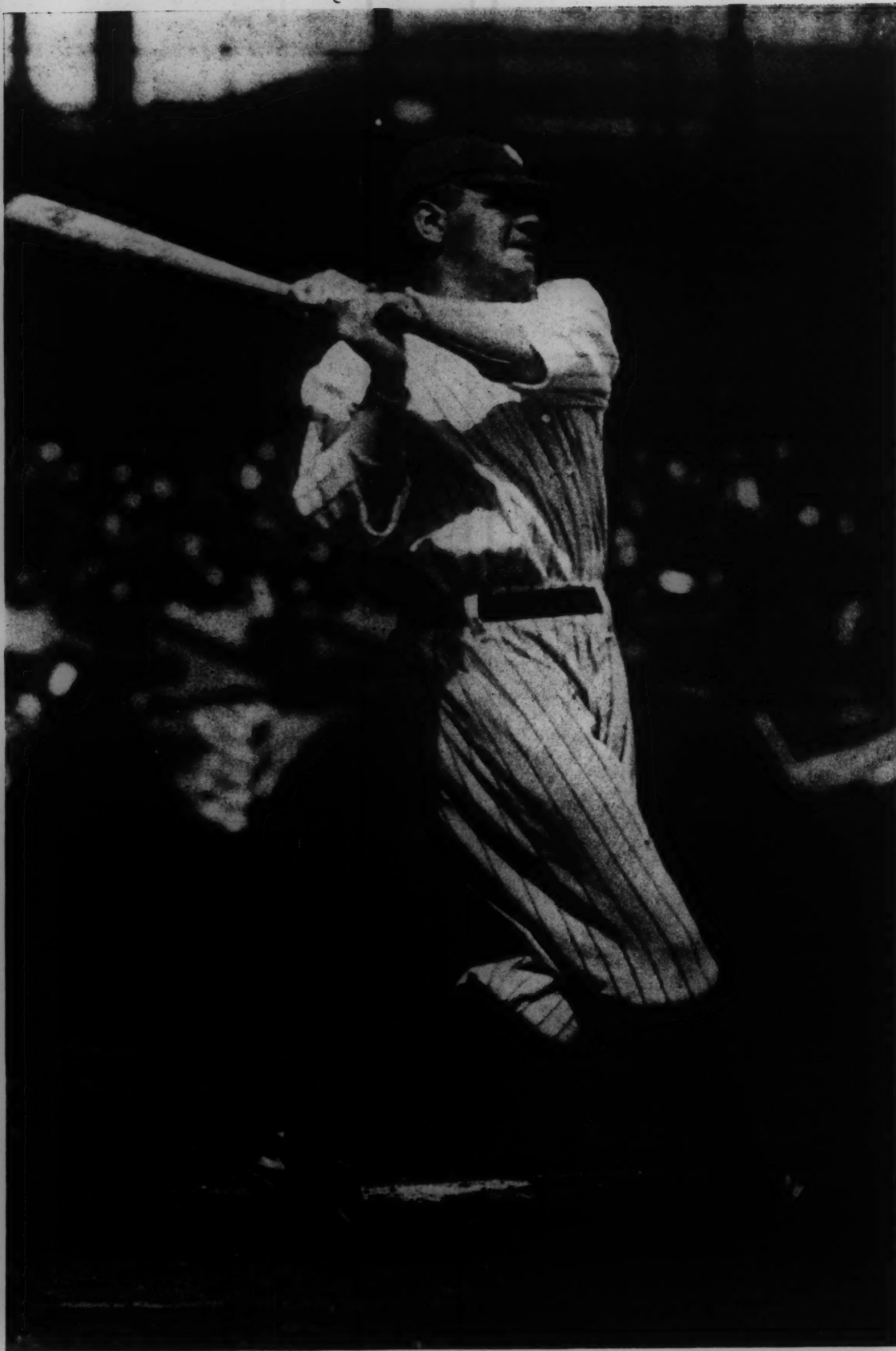


it is doubtful if musical shows could succeed. They have been as constant in their attendance as they have been liberal in their patronage, but their efforts have only been received in ridicule. Power lies in co-operation. They should get together in one great prodigal body, with one aim—to enjoy the fatted calf from the front seats.

Broadway Primer

Q. What is meant by a sure-fire play.

A. One that has never been known to fail, i.e. one that has Cinderella for its basic theme.



"BABE" RUTH

The home run king who will start a new phase of his career as a motion picture star in the Kessel and Baumann Special Attraction picture "Headin' Home"

Myself and My Shadow *By Alice Brady*

ALMOST every day I hear somebody say: "There goes Alice Brady—doesn't she look different than on the screen?" And I wonder! Do I look so very different? I must, for almost everybody who sees me remarks about it. But why? It is myself they see upon the screen—my face, my features, my form. But, then again, is it really myself they see? I am afraid not; it is merely my shadow. No wonder I look so different, for perfect as the moving picture camera is, its powers are limited.

In the first place, the camera does not show color—one of the chief attributes of a woman's charm. It shows only black and white; therefore the camera loses

One of the Essentials

of a woman's identity. I don't even feel like myself when I have my screen make-up on. My mirror tells me I do not look like my natural self. My skin is naturally dark with a faint pink in my cheeks. The white powder I use for the screen makes me look ghastly—unnatural, but it is the most important thing for screen photography. Any red photographs black, and certainly one wants one's face to look white on the screen.

The camera is not always accurate. It enhances the beauty of many women and it detracts from others. Without any conceit I can say that I like myself better as I am than as I appear on the screen. I am not particularly infatuated with my shadow-self. And I know that if I could see myself from in front of the footlights I would be better pleased with my real self.

One of the questions most often asked me is whether I like the stage or the screen better. And I

Can Truly Say

that I do not know. Both have their advantages. I have tried working in both at the same time—working at the studio every day I did not have matinees, and at the theater two afternoons a week and every night. That was the best opportunity in the world to compare them, and after doing so very carefully, I still was uncertain which I liked better.

I like the stage because I feel that I am giving my real self to my audience. I am there; they can see me; they can hear me. And I can hear them. That is the great advantage that the stage offers. If my audience likes me, I know it. They applaud. An actress can tell instantly whether her audience is with her or not. And if she is unsuccessful in her first attempt, she has another chance. She

Learns Little Tricks

with which to "get" her audience. She may do some little thing unconsciously at one performance which will immediately register with her audience. She then repeats it nightly, knowing that it will help to put her characterization across. But there is the monotony of repeating, over and over again. There is the disadvantage of the stage.

Here is the great fascination of the screen. Every time you make a picture, you essay a new character.

Now it may be a society debutante, now a daughter of the underworld, and finally a poor little Italian girl or a regular New York business girl. The screen gives you an opportunity to express your versatility. Then there is the advantage of wearing many

Beautiful Clothes

—something which appeals to every woman. Also there is the satisfaction of knowing that merely through the power of expression you can tell your story; that by means of your face (principally your eyes) you can make your audience laugh or cry, rejoice or despair.

But again, as with everything else, pictures have their disadvantages. Once a thing is done in pictures, it is done. Once the camera has clicked on a certain scene, there is no opportunity of perfecting it. The camera does not give you another chance. Very often an actress sees herself on the screen in a scene which she knows she could do better if she were given another chance. She sees some little thing which she knows she should not have done—an expression, a movement which could have been better. But there is no hope. The shutter has clicked and

That Imperfect Pose

will be shown thousands of times over the country—and there is no

help for it. It does teach one though, what to do next time a similar situation arises.

A rumor was current recently that I intended to give up the stage for a time and devote myself solely to making pictures. That was a mistake—I would not give up the stage for anything; neither would I give up the screen. I am too fond of them both.

I have often been asked whether stage experience will help a girl who is ambitious for a screen career. To this question I always emphatically answer, "yes." I do not believe there is any better training-school for a person contemplating a screen career than the stage. The stage gives one poise—the most important attribute of a successful actress.

Do you know that one of the first things by which a director judges a prospect for the pictures is her carriage? One of the greatest philosophers—I've forgotten his name—once said that you could always tell a lady, no matter how shabby her clothes, by the way she walked. One of the greatest trials a director has is to find "extras" who

Know How to Walk

through a drawing-room as if they belonged there. Most of them either trip over the carpet, fall over the chairs or bump into the palms. Again

I emphasize that there is nothing quite so important as knowing how to carry one's body. Of course, there are other things that the stage teaches one in preparation for work on the screen. It teaches you to forget yourself, to live in the role you are portraying, and to wear clothes well.

As I have said, on the stage you go over a thing again and again. And here is the opportunity for a novice to learn. In pictures, the director tells you a thing once, you rehearse it (sometimes) and then the camera starts. If you spoil a scene—if you are glaringly at fault, so that you

Incur the Wrath

of the director, you may be sure that you will not be called on again to pose before the camera. You do not get personal coaching. It is up to you to use your head.

I credit a great deal of the success I have had on the screen to my stage work. I can remember the time when a career on the screen was looked upon with great disfavor.

It doesn't seem so very long ago that I suddenly decided that I would like to do some work in pictures. My father strenuously objected to my doing any such thing, but his opposition did not faze me. It was the same with my desire to go on the stage. He refused to hear of my doing anything like that, so I had to run away from boarding school and get a position in a company other than his. And just as I was beginning to gain recognition on the so-called legitimate stage (it was just after my season in "Sinners") I heard so much

About the Success

of other actresses on the screen that I thought I would like to try it.

So I went to Dad and told him about it.

"Can't you be satisfied?" he said. "You are getting a start and doing all right where you are. Why do you want to get mixed up in pictures?"

I wasn't surprised at that. I knew he would oppose me. I think he felt that it was his duty to try to discourage me in most of my desires; because if I could be discouraged I would not be successful and it was no use of my wasting time with something that would never bring results. But I persisted.

"Dad," I said, "if pictures are not good enough for me, why are you in the film business?"

And, eventually, after a week of arguing, I gained my point. I was permitted to go as an "extra" in a picture and see how I liked it. And, speaking very frankly, I didn't like it much. It was hard, hot, tiresome work, but

I Was Determined

that just because my father did not want me to appear in pictures, I would be successful. And I was.

I'm delighted with Realart, my new company, and the pictures they have been giving me. I hope some day to do something so big on the screen that it will make the public marvel that so wonderful a thing could be produced on the screen.

I don't know yet which self I like better—my real self or my reel self—myself or my shadow.



Alice Brady

In a scene from her latest Realart picture, "The Dark Lantern," in which she receives protestations of love from Reginald Denny as Prince Anton



LUCY COTTON

Who is the winsome leading lady in "The Misleading Lady," which Metro will shortly release with Bert Lytell as the star

THE NEW PLAYS ON BROADWAY

"ENTER MADAME" Gilda Varesi as Prima Donna in Fresh Comedy

A comedy in three acts, by Giulia Conti and Dolly Byrne. Gowns by Maison Jacqueline. Produced by Brock Pemberton, at the Garrick Theater, Aug. 16.

Gilda Varesi.....Norman Trevor
Mrs. Flora Preston.....Jane Meredith
Tamamoto.....George Moto
John Fitzgerald.....Gavin Muir
Aline Chalmers.....Sheila Hayes
Bice.....Michelette Baroni
The Doctor.....Francis M. Verdi
Miss Smith.....Minnie Milne
Archimede.....William Hallman
Madame Lisa Della Robbia.....Gilda Varesi

It is with an unusually entertaining comedy that Brock Pemberton, formerly a wielder of a critical axe for the Times and World, makes his debut as a New York producer. With excellent judgment he selected a play of rich and racy contrasts and intriguing scenes and then completed a perfect score with the choice of Gilda Varesi for the leading role. Miss Varesi has dominated the scene of many a play by sheer force of artistry and intelligence but never before has she carried an entire play upon her shoulders.

In "Enter Madame," which, incidentally, in its characterization and many of its situations recalls those Leo Ditrichstein opera, "The Great Lover" and "The Concert," Miss Varesi has the time of her life. And her triumph is as resounding as it is deserved. As a feminine Ditrichstein she plays an indomitable prima donna with all the verve and virtuosity of which she is capable. The amazing Madame Della Robbia was a serio-comic figure with her host of trappings, her matter-of-fact husband, her temperament, her egotism and her relentless middle age.

And when she learns in Europe that her husband, lonely and home-hungry, is suing her for divorce and is taking up with an amiable widow she flies back to add one more con-

Gilda Varesi Wins Triumph in "Enter Madame"—Frank Tinney in New Drolleries

quest to her list. For, of course, it must be a conquest, even though it is made naively and somewhat arbitrarily. Madame does not take long in supplanting her rival—she had the moral support of her successful career, her chef, her physician, her dog, her secretary, her birds, her graces and variable moods—and the end discloses her bound for Buenos Aires with husband and the valiant ingredients of her moral support.

There is a refreshing quality to the situations and dialogue. The play presents an old idea in new dress, and a new dress, in the theater, is particularly welcome in August humidity. It was said in the lobby that Miss Varesi wrote the play but that is a belief undoubtedly inspired by the perfection with which the leading role suited the star. Had Mr. Pemberton waited another week for his premiere he would have won a more striking success for the performance would have run more smoothly. There were, as a matter of fact, several uneven spots in Monday night's performance due to insufficient rehearsals.

However, the play was more than worth while not only because in Mr. Pemberton it presents a producer who will help to advance the standards of the American stage, but because it elevated Miss Varesi to the ranks of our stars.

Miss Varesi was thoroughly at home in the role of the opera singer. Her performance was so ingratiating that the impression was always present that the play was written for her. Aiding her with considerable

charm was Norman Trevor as the distressed husband. He acted with his usual finish. Jane Meredith was the amiable widow. Gavin Muir and Sheila Hayes brought sympathy to the parts of the young lovers, and Francis Verdi, Minnie Milne, Mme. Baroni were convincing members of the prima donna's retinue.

LOUIS R. REID.

"TICKLE ME"

Frank Tinney Stars in Burnt Cork and Whiteface

Musical Comedy in two acts. Book and lyrics by Otto Harbach, Oscar Hammerstein II and Frank Mandel. Music by Herbert Stothart. Dances by Bert French. Staged by William Collier. Hats and Gowns by Harry Bendel, Inc. Costumes designed by LeMaire. Executed by Paul Arlington. Produced under personal direction of Arthur Hammerstein, at the Selwyn Theater, New York, Aug. 17.

Mary Fairbanks.....Louise Allen
Jack Barton.....Allyn Kearns
Marcel Poisson.....Vic Casmore
Frank Tinney.....Frank Tinney
Alice West.....Marguerite Zender
Customs Inspector.....Benjamin Mulvey
A Native Boatman.....William Dorrian
Dance.....Olga Mishka
Specialties.....Frances Grant and Ted Wing
A Slave.....Jack Heisler
The Tongra.....Marcel Rousseau
Blah Blah.....Harry Pearce
Keeper of the Sacred Horse.....Tex Cooper

The new Arthur Hammerstein show, "Tickle Me," that had its New York premiere Tuesday night at the Selwyn Theater, was built around the fun-making proclivities of Frank Tinney. It's a hodge-podge of this and that, with timely odds and ends that are given adequate scenic embellishment and has a girly background as well as a capable contingent of feminine principals.

There is a musical environment which contains several catchy tunes, one of the outstanding song numbers being, *If a Wish Could Make It So*. Another enjoyable number was *We've Got Something*.

Tinney strolled in, out, through and around the show and certainly has a "fat part" from a comedy standpoint.

There's considerable fun in a motion picture studio. Then the scenes kaliedoscopically move to foreign lands and back, with Tinney first in blackface and then working in whiteface. There are specialties, the dancing being efficiently looked after by Olga Mishka and Frances Grant and Ted Wing.

Louise Allen is the principal woman. Marguerite Zender as the chief singer and Allyn Kearns carry important assignments.

Tinney appears blacked up, being the man of all work around the picture studio. He writes a scenario that is accepted. He is acclaimed a wonderful author. When the "angel" shows up to finance the film and calls the author in for "locations" Tinney desires a long boat ride, so he picks out far-away Thibet as the film locale and away the company goes.

In Thibet the plot waxes thick and fast, with the camera project finally obtained and the start made back on the boat. Then Tinney throws up his arms in despair and says there is no use keeping the audience up any longer. He kisses the sweet-heart (Miss Allen) of the plot and it ends then and there.

The main idea of the theme is to give Tinney ample scope to use his personality, his ad libbing didoes, eccentric whirligigs and stage buffoonery to laugh-making advantage.

EDWARD ALLEN.

(New plays continued on page 328)

BROADWAY TIME TABLE—Week of August 23rd

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Cave Girl	Grace Valentine, John Cope	To be reviewed	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	Irish dramas	June 28	Bramhall	Lex. Ave. & 27th	Eve. 8.30
The Charn School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Bie	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	Reviewed in this issue	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	"Forget-Me-Not" revisited	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	Herbert musical comedy	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
Girl with Carmine Lips	Wilfred Clarke, Dallas Welford	Ordinary farce	Aug. 9	Punch & Judy	West 49th	Eve. 8.15 Mat. F. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	Eve. 8.20 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	Reviewed in this issue	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Casino	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.20 Mat. W. & S. 2.20
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Day	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	Elaborated vaudeville	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	Los Caritos	Reviewed in this issue	Aug. 17	Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	Reviewed in this issue	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	McConnell Sisters, Josephine and Her nix	Songs, Dances and Songs		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Nora Bayes	Character Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Loon Errol, Herman Timberg, Fay Courtney	Drunk sketch, Dances, Songs		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

The Untamed	Tom Mix	Western drama	Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Restless Sex	Marion Davies	Society drama	Criterion	Bway & 44th	12 M. to 11 P. M.
The White Circle	Jack Gilbert, Wesley Barry	Tourneur production	Rialto	Bway & 42nd	12 M. to 11 P. M.
Humoresque	Alma Rubens, Vera Gordon	Drama of Jewish life	Rivoli	Bway & 49th	12 M. to 11 P. M.
The Love Flower	Richard Barthelmess, Carol Dempster	Griffith production	Strand	Bway & 47th	1 P. M. to 11 P. M.



LUCY COTTON

Who is the winsome leading lady in "The Misleading Lady," which Metro will shortly release with Bert Lytell as the star

THE NEW PLAYS ON BROADWAY

"ENTER MADAME" Gilda Varesi as Prima Donna in Fresh Comedy

A comedy in three acts, by Giulia Conti and Dolly Byrne. Gowns by Maison Jacqueline. Produced by Brock Pemberton, at the Garrick Theater, Aug. 16.
Gerald Fitzgerald.....Norman Trevor
Mrs. Flora Preston.....Jane Meredith
Tamamoto.....George Moto
John Fitzgerald.....Gavin Muir
Aline Chalmers.....Sheila Hayes
Bice.....Michelette Baroni
The Doctor.....Francis M. Verdi
Miss Smith.....Minnie Milne
Archimede.....William Hallman
Madame Lisa Della Robbia.....Gilda Varesi

It is with an unusually entertaining comedy that Brock Pemberton, formerly a wielder of a critical axe for the Times and World, makes his debut as a New York producer. With excellent judgment he selected a play of rich and racy contrasts and intriguing scenes and then completed a perfect score with the choice of *Gilda Varesi* for the leading role. *Miss Varesi* has dominated the scene of many a play by sheer force of artistry and intelligence but never before has she carried an entire play upon her shoulders.

In "Enter Madame," which, incidentally, in its characterization and many of its situations recalls those *Leo Ditrichstein* opera. "The Great Lover" and "The Concert," *Miss Varesi* has the time of her life. And her triumph is as resounding as it is deserved. As a feminine *Ditrichstein* she plays an indomitable prima donna with all the verve and virtuosity of which she is capable. The amazing Madame Della Robbia was a serio-comic figure with her host of trappings, her matter-of-fact husband, her temperament, her egotism and her relentless middle age.

And when she learns in Europe that her husband, lonely and home-hungry, is suing her for divorce and is taking up with an amiable widow she flies back to add one more con-

Gilda Varesi Wins Triumph in "Enter Madame"—Frank Tinney in New Drolleries

quest to her list. For, of course, it must be a conquest, even though it is made naively and somewhat arbitrarily. Madame does not take long in supplanting her rival—she had the moral support of her successful career, her chef, her physician, her dog, her secretary, her birds, her graces and variable moods—and the end discloses her bound for Buenos Aires with husband and the valiant ingredients of her moral support.

There is a refreshing quality to the situations and dialogue. The play presents an old idea in new dress, and a new dress, in the theater, is particularly welcome in August humidity. It was said in the lobby that *Miss Varesi* wrote the play but that is a belief undoubtedly inspired by the perfection with which the leading role suited the star. Had Mr. Pemberton waited another week for his premiere he would have won a more striking success for the performance would have run more smoothly. There were, as a matter of fact, several uneven spots in Monday night's performance due to insufficient rehearsals.

However, the play was more than worth while not only because in Mr. Pemberton it presents a producer who will help to advance the standards of the American stage, but because it elevated *Miss Varesi* to the ranks of our stars.

Miss Varesi was thoroughly at home in the role of the opera singer. Her performance was so ingratiating that the impression was always present that the play was written for her. Aiding her with considerable

charm was *Norman Trevor* as the distressed husband. He acted with his usual finish. *Jane Meredith* was the amiable widow. *Gavin Muir* and *Sheila Hayes* brought sympathy to the parts of the young lovers, and *Francis Verdi*, *Minnie Milne*, *Mme. Baroni* were convincing members of the prima donna's retinue.

LOUIS R. REID.

"TICKLE ME"

Frank Tinney Stars in Burnt Cork and Whiteface

Musical Comedy in two acts. Book and lyrics by Otto Harbach, Oscar Hammerstein II and Frank Mandel. Music by Herbert Stothart. Dances by Bert French. Staged by William Collier. Hats and Gowns by Harry Bendel, Inc. Costumes designed by LeMaire. Executed by Paul Arlington. Produced under personal direction of Arthur Hammerstein, at the Selwyn Theater, New York, Aug. 17.
Mary Fairbanks.....Louise Allen
Jack Barton.....Allyn Kearns
Marcel Poisson.....Vic Casmore
Frank Tinney.....Frank Tinney
Alice West.....Marguerite Zender
Customs Inspector.....Benjamin Mulvey
A Native Boatman.....William Dorrian
Dance.....Olga Mishka
Specialties.....Frances Grant and Ted Wing
A Slave.....Jack Heisler
The Tongra.....Marcel Rousseau
Blah Blah.....Harry Pearce
Keeper of the Sacred Horse.....Tex Cooper

The new Arthur Hammerstein show, "Tickle Me", that had its New York premiere Tuesday night at the Selwyn Theater, was built around the fun-making proclivities of Frank Tinney. It's a hodge-podge of this and that, with timely odds and ends that are given adequate scenic embellishment and has a girly background as well as a capable contingent of feminine principals.

There is a musical environment which contains several catchy tunes, one of the outstanding song numbers being. *If a Wish Could Make It So*. Another enjoyable number was *We've Got Something*.

Tinney strolled in, out, through and around the show and certainly has a "fat part" from a comedy standpoint.

There's considerable fun in a motion picture studio. Then the scenes kaledoscopically move to foreign lands and back, with Tinney first in blackface and then working in whiteface. There are specialties, the dancing being efficiently looked after by *Olga Mishka* and *Frances Grant* and *Ted Wing*.

Louise Allen is the principal woman. *Marguerite Zender* as the chief singer and *Allyn Kearns* carry important assignments.

Tinney appears blacked up, being the man of all work around the picture studio. He writes a scenario that is accepted. He is acclaimed a wonderful author. When the "angel" shows up to finance the film and calls the author in for "locations" Tinney desires a long boat ride, so he picks out far-away Thibet as the film locale and away the company goes.

In Thibet the plot waxes thick and fast, with the camera project finally obtained and the start made back on the boat. Then Tinney throws up his arms in despair and says there is no use keeping the audience up any longer. He kisses the sweet-heart (*Miss Allen*) of the plot and it ends then and there.

The main idea of the theme is to give Tinney ample scope to use his personality, his ad libbing didoes, eccentric whirligigs and stage buffoonery to laugh-making advantage.

EDWARD ALLEN.

(New plays continued on page 328)

BROADWAY TIME TABLE—Week of August 23rd

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Cave Girl	Grace Valentine, John Cope	To be reviewed	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	Irish dramas	June 28	Bramhall	Lex Ave. & 27th	Eve. 8.30
The Charm School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	Reviewed in this issue	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	"Forget-Me-Not" revisited	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	Herbert musical comedy	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
Girl with Carmine Lips	Wilfred Clarke, Dallas Welford	Ordinary farce	Aug. 9	Punch & Judy	West 49th	Eve. 8.15 Mat. F. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43rd	Eve. 8.15 Mat. daily 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 49th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	Reviewed in this issue	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Casino	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.20 Mat. W. & S. 2.20
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.30
Scrambled Wives	Roland Young, Juliette Day	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	Elaborated vaudeville	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	Los Caritos	Reviewed in this issue	Aug. 17	Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	Reviewed in this issue	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	McConnell Sisters, Josephine and Her nigr	Songs, Dances and Songs		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Nora Bayes	Character Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Leon Errol, Herman Timberg, Fay Courtney	Drunk sketch, Dances, Songs		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

The Untamed	Tom Mix
The Restless Sex	Marion Davies
The White Circle	Jack Gilbert, Wesley Barry
Humoresque	Alma Rubens, Vera Gordon
The Love Flower	Richard Barthelmess, Carol Dempster

Western drama	Capitol
Society drama	Criterion
Tourneur production	Rialto
Drama of Jewish life	Rivoli
Griffith production	Strand

Bway & 50th	1 P. M. to 11 P. M.
Bway & 44th	12 M. to 11 P. M.
Bway & 42nd	12 M. to 11 P. M.
Bway & 49th	12 M. to 11 P. M.
Bway & 47th	1 P. M. to 11 P. M.

STAGE NEWS OF THE WEEK

COMBINE OF 1,200 PLAYHOUSES PLANNED THROUGHOUT EMPIRE Immense Merger of All Legitimate Theaters in Britain and the Dominions

WHAT has all the earmarks of one of the biggest theatrical combines ever attempted is being planned whereby all the legitimate theatrical interests of the British Empire, to include legitimate theater owners and administrators of England, under Sir Alfred Butt, and also of Canada, New Zealand and South Africa would be operative under one booking control.

What gives authenticity and

weight to the proposed combine is the personal statement made by George F. Driscoll, vice-president of the Trans-Canada Theaters, Limited, who is on the high seas, bound for England on matters bearing upon the formation of the combine. Mr. Driscoll sailed from Montreal.

The actual ownership of such : amalgamation would include 1,200 theaters but the bookings would affect from 5,000 to 6,000 theaters.

"THE LADY OF THE LAMP" New Oriental Play Is Well Staged and Acted

Play in three acts and six scenes, by Earl Carroll. Incidental music and scenery by Mr. Carroll. Staged by the author. Costumes by Brooks. Produced by A. H. Woods, in association with Mr. Carroll, at the Republic Theater, Aug. 17.

Arthur White.....George Gaul
Stanley Barrett.....Robinson Newbold
Li Fu Yang.....Brandon Hurst
John Sang.....Henry Herbert
Lao Tzu Chung.....Edwin Maxwell
Sim.....Frederick Arthur
Tien Tao.....Eileen Wilson

In "The Lady of the Lamp," a curious mixture of romantic extravagance and Broadway banality, Earl Carroll makes his entrance upon the New York theatrical horizon as a playwright. Heretofore he has figured chiefly as a composer for the Charlotte Greenwood pieces, with which Oliver Morosco has added considerably to his bank deposits. There is much of the pretentious about "The Lady of the Lamp." The costumes and settings are rich and colorful, a skilful group of players has been engaged for the principal roles, and the staging is finely atmospheric.

But such inevitable facts of production cannot remove the impression that Mr. Carroll should have aimed a little higher in his estimate of the intelligence and sense of humor of his audience. His idea is capital. He employs the motif of a dream, laid in the fascinating setting of China to show an adventurous New York artist passing through the realms of Oriental romance and intrigue.

The author had a clear road for his trip into Oriental fantasy. He might have made it a delicate, absorbing fanciful picture of China of the ancient dynasties, but at his most fragrant and wistful moments he would introduce the most pointless of Broadway humor.

George Gaul brought his magnificent voice and his imposing manner to the part of the artist who dreamed himself an emperor of China, who won his bride amidst gripping intrigue from the cruel hand of the Manchu leader to whom she had been promised. Henry Herbert enriched his store of effective characterizations with a striking portrait of the Manchu general, while Robinson Newbold had the unfortunate task of delivering the banal jests of Times Square in an Oriental environment. Eileen Wilson made a winsome heroine.

LOUIS R. REID.

Dixon Writes Lee Play

Having produced his Lincoln drama, "A Man of the People," in Chicago, preparatory to its presentation in this city, Thomas Dixon has completed another play, "Robert E. Lee". It has been booked by Klaw and Erlanger on their Southern circuit, opening in their Atlanta Theater on Sept. 20.

Mlle. Maybelle, Inc.

The Mlle. Maybelle, Inc., is in no way connected with the Maybelle Shop, Mlle. Maybelle having disposed of her former place last December and is now located in the American Bond & Mortgage Building, Chicago. Recently Mlle. Maybelle entered suit against the Maybelle Shop to restrain them from using her name. Mlle. Maybelle designed and executed all the costumes for the Beatty Show, which opened at the Englewood Theater, Chicago, Sunday night.

"Little Old New York"

Sam H. Harris has placed in rehearsal "Little Old New York", a romantic comedy by Rida Johnson Young, with Genevieve Tobin and Ernest Glendinning in the leading roles.

New Play by Kelly

"The Border," by Anthony Paul Kelly, will be presented this season by Sam H. Harris. It is a play dealing with the Mexican situation.

"Immodest Violet"

"Immodest Violet," by David Carb, was produced at Long Branch last Monday night by William A. Brady. Marie Goff headed the cast.



CHARLES BRYANT

Nazimova's distinguished leading man, both on the stage and in her pictures for Metro

IS THAT SO!

Lillian Berse, a soprano recruited from vaudeville ranks, has been engaged for a leading singing role in the "Gus Edwards Revue of 1920."

Frank Fay and Harry Langdon have been added to the cast of "Jim Jam Jems."

Frederick Warde's book "Fifty Years Of Make-Believe" is off the press and ready for distribution. Mr. Warde will devote ten or more weeks to the lecture platform before resuming his role of Father Serra in "The Mission Play" at Los Angeles.

Rena Parker, last seen at the Globe theater in "Apple Blossoms," has been engaged by Stewart & Morrison for the title role in "Betty Be Good" when that play is seen in the larger cities of the country this season.

Paul McAllister has been engaged for one of the leading roles in "Mystery," a new play by Edward Delaney Dunn.

Alice Bromley Wilson has joined the cast of "Not So Long Ago."

Nora Bayes has engaged Julius Tannen for a part in her musical play, "Her Family Tree."

George E. Mack has been engaged for "Blue Bonnet," the new comedy which the Shuberts will produce.

"SPANISH LOVE"

Tempestuous Melodrama of Love and Hate Presented

Melodrama in three acts; adapted by Avery Hopwood and Mary Roberts Rinehart from a play by Jose Feliu y Codina, Carlos de Battle and Antenin Lavergne. Incidental music by H. Maurice Jacquet. Produced by Wagenhals and Kemper, at Maxine Elliott's Theater, Aug. 17.

RogueWallace Hickman
AlvarezManolo Thestino
AndresPaul Huber
TeneteVictor Hammond
PepusoBen Hendricks
RomeroRichard Morris
AntonFrank Peters
Don FulgencioRuss Whytal
Maria Del CarmenMaria Ascarra
FuensenticaIone Bright
ConceptionKenyon Bishop
MigaleGus C. Weinburg
DomingoHenry Stephenson
JavierWilliam H. Powell
PenchoJames Rennie
A SingerOfelia Calve
A SingerJasper Mangione

You can decorate Spanish love with vivid colors, you can serve it with highly seasoned sauces, you can embellish it with the soft swaying music of guitars—but it always remains on the stage essentially the same. It is always a thing of tempestuous love and hate. It is so with the play which a battalion of authors sets into the humid atmosphere of Broadway at the Maxine Elliott Theater. If you believe in the traditions of Spanish plays in the American theater you will not be disappointed in "Spanish Love." It fairly splashes with color. And then as pleasing interludes there appear several dancers who execute the fandango to the rhythmic click of the castanets.

The play is more spectacular than "The Passion Flower." For that very reason it lacks the tense simplicity, the gripping solidity of the latter drama. But it deals with the same characters and the same materials.

The love for a girl forms the basis of the theme? Of course, of course. And this love, shouldered by two young stalwarts, results in a regular Spanish tempest. One of the lovers stabs the other. The victim is nursed by the innamorata in the hope that he will recover and lighten the punishment of the fire-eater whom she really loves. And the victim's rich parents attempt to compel the marriage of the girl to him on the threat of betraying him to the authorities.

Comes then at a gripping moment, the news that the stabbed one cannot live. He hears the statement. He realizes pursuit is futile, and he heroically surrenders the girl to his rival.

Naïve and cheap as the heroics of the play prove to be in a number of instances, the element of excitement is present throughout the major portion of the play. The acting is exceptionally brilliant in one or two cases, and excellent in most of the others. William H. Powell makes a vivid figure of the invalid lover—a flashing, revengeful nature bent upon destruction, but conscious of his futility. James Rennie is effectively swaggering and fiery as his antagonist. Henry Stephenson, Russ Whytal, Gus C. Weinburg, Kenyon Bishop and Ben Hendricks are others who contribute capital portraits. Maria Ascarra fails to measure up to the important requirements of the heroine's role. RICHARD KELLEY.

5 YEARS AGO TODAY 20 YEARS AGO TODAY

"Rolling Stones" Is Produced by the Selwyns with Cast Including Arthur Aylesworth, Harrison Ford, Charles Ruggles, and Marie Carroll May Irwin in "No. 13 Washington Square" Opens Paramount Releases "The Marriage of Kitty," starring Fannie Ward

Francis X. Bushman, in "The Silent Voice," Is Released by Metro

Madge Lessing is Engaged to Support Francis Wilson in "The Monks of Malabar"

Gerry Society Stops Master Joe Santley from Singing Until He Is Sixteen Years Old

Kathryn Osterman Presents New Sketch, "The Kickapoo," at Keith's

Theodore Kremer's Melodrama, "The Angel of the Alley," Is Produced at the Star

STAGE NEWS OF THE WEEK

SLAVIN LOW

Grand Jury May Take Up McGraw-Lambs' Club Fracas

A relapse in the condition of John C. Slavin, comedian, who was severely injured August 8 following a melee in the Lambs' Club between John J. McGraw, manager and part owner of the New York Nationals, and William H. Boyd, actor and former leading man with Ethel Barrymore, has given a new tinge to the affair.

The New York newspapers have given the story full play and first-page prominence. The District Attorney's office has taken full charge and has been conducting an investigation. Edward Swann, head of that office, gave out a public statement that the affair will in time be given to a City Magistrate or the Grand Jury.

McGraw finally gave out a statement at his home that he had been drunk, in a fight but that he remembered nothing after leaving the Lambs' Club where he claims someone hit him with a water carafe.

Slavin, McGraw and a man named Liggett had taken a taxi from the Lambs. At McGraw's home the baseball man entered his place, leaving the others behind. The next thing reported was that Slavin was picked up from the sidewalk suffering from severe injuries. He was rushed to St. Luke's Hospital where now the comedian is hovering between life and death.

Five Dillingham Plays

Charles Dillingham's next attraction to get under way, following "Good Times" at the Hippodrome, will be "Apple Blossoms," now rehearsing at the Globe, and to begin its tour at the Colonial theater, Chicago, August 29, with John Charles Thomas, Wilda Bennett, Percival Knight and others of the original cast. Then will come Fred Stone's new vehicle, "Tip Top," by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll, which opens in Philadelphia early next month. Ned Wayburn is rehearsing the new "Hitchy Koo, 1920," in which Raymond Hitchcock will present Julia Sanderson, J. P. Huntley and himself, beginning in Boston next month. With "The Night Boat" these will make five of the ten productions announced for this season by Mr. Dillingham.

Courtneidge Here

Robert Courtneidge, well known London theater owner and producer, has arrived here via Australia and is attending the final rehearsals and the premiere of his production, "Paddy the Next Best Thing," the comedy running at the Savoy, London. The play will have its first American performance at Stamford next Thursday evening and will open at a New York theater August 23 with Eileen Huban and Cyril Scott.

Mitzi in "Lady Billy"

Henry W. Savage will call Mitzi's new starring vehicle "Lady Billy." The book and lyrics are by Zelda Sears and the music is by Harold Levey.

EQUITY WINS

Touring Managers Accept Standard Contract from Association

The Actors' Equity Association has scored another triumph and there is great rejoicing among the members as the indications pointed to a bitter fight with the producing managers who supply the road with the one—two—three night and week stands with attractions.

The Touring Managers' Association claims to have 110 members, putting out from 250 to 300 shows. It decided that something must be done to alleviate prospective road conditions as union labor and union actors and increased railroad fares threatened to wreck the entire road-producing industry. The Equity notified the managers that it would stand pat upon its contractual demands. The managers discussed the situation pro and con and then sent word to the Equity that there was nothing further to be said or done but accept the Equity contracts.

The new contract will be headed "Touring Managers' Association—Actors' Equity Association," the word "touring" being substituted for "producing."

Goetz's New Revue

E. Ray Goetz will produce here soon a new revue called "Piccadilly to Broadway." The first act will be all English and the second all American. The libretto is by Glen McDonough and Mr. Goetz, and there will be special scenes by Rip, French revue writer, and by Arthur Wimpers, English librettist. Mr. Goetz has engaged for it an English character comedian, Morris Harvey.

New Mack Play

A. H. Woods will shortly put into rehearsal a new play by Willard Mack entitled "The Girl of the Dance Hall." The cast includes Lowell Sherman, Robert McWade, Elwood Bostwick, Frank Monroe, Belle Bennett, Jean Robertson, Lucille Manion, Fletcher Harvey and Carl Jackson.

To Direct Spectacle

A spectacle entitled "We, The People," will be presented September 17 under the direction of the Constitutional League at Carnegie Hall. Louis J. Selznick is director of this production and of an allegorical tabloid in which Marjorie Rambeau, Elaine Hammerstein, Olive Thomas, Zena Keefe, Martha Mansfield and others will appear.

Gail Kane Married

Gail Kane, motion picture and stage star, was married to Iden Ottmann of New York City two weeks ago at his country place, near Saratoga Springs. The marriage was kept secret.

New Shubert Musical Piece

The Shuberts will shortly produce a new play with music, entitled "The Girl in the Private Room." Edward Clark is the author and Gitz Rice is the composer of the music.

"Not So Long Ago" Moves

After thirteen weeks at the Booth Theater, "Not So Long Ago," the romantic comedy with Eva Le Gallienne and Sidney Blackmer, was transferred to the Nora Bayes Theater Monday, August 16th.

EMERSON BACK

President of Actors' Equity Says Europe Is "Theater Shell-Shocked"

After a six weeks' trip overseas, where he gave close personal attention to things theatrical, John Emerson, president of the Actors' Equity Association, returned to New York via the Imperator.

Emerson says "the European theater is suffering from shell shock. In both England and France the plays this season are far below the pre-war standard. They are inferior in quality and comparatively few in number and the managers have been obliged to put on rehearsals or import plays from America in order to fill their theaters. This condition seems to be due to the blighting effect of the terrific strain of war upon the creative power of the writers."

He also said that he did not meet a single man during his trip abroad, young or old, who had not been connected with the service in some capacity during the war. That, he claims, is responsible for the nervous strain of the French and English people.

With Mr. Emerson was Anita Loos (Mrs. Emerson) who searched Europe for new movie stories for Constance Talmadge. A tour of the European studios convinced Mr. Emerson and Miss Loos that Europe is at least five years behind America in photoplay productions.

Death of James O'Neill

James O'Neill, famous for his portrayal of Edmund Dantes in "The Count of Monte Cristo" and other romantic roles, died at New London, Conn., August 10.

The celebrated actor was in his 71st year. He had been suffering for several weeks with cancer of the stomach. He was born in Kilkenny, Ireland, November 15, 1849.

M. O'Neill was married to Ellen Quinlan in Cincinnati forty-five years ago. Three children were born to them and two survive. James and Eugene.

Coburns in "French Leave"

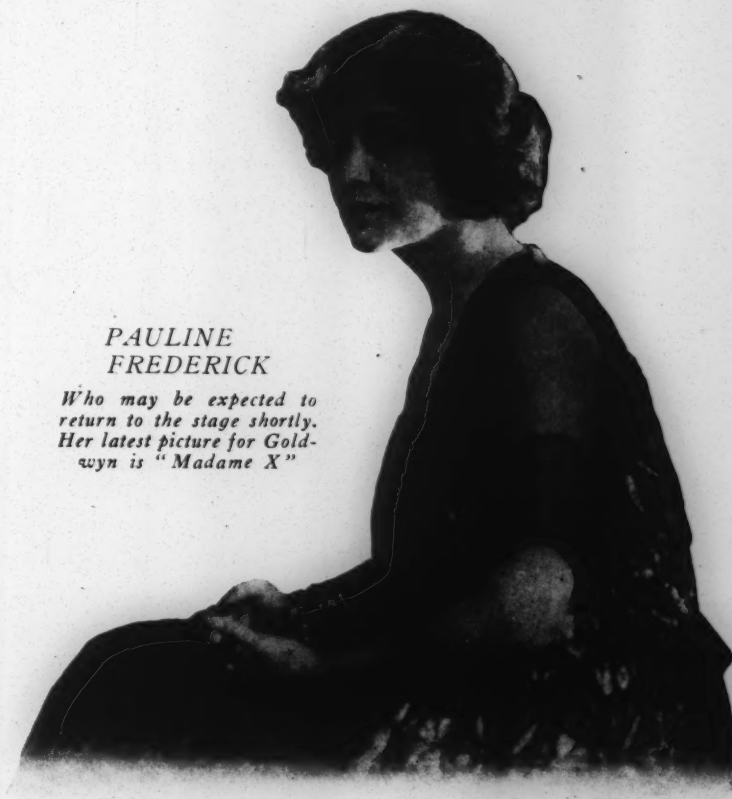
For early fall production Marc Klaw, Inc., announces the presentation of Mr. and Mrs. Coburn in "French Leave," one of London's current successes. It is a light comedy in three acts by Reginald Berkeley.

Daly Starts Rehearsals

George M. Cohan has announced that Arnold Daly will begin rehearsal for Cora Dick Gant's new play, which probably will be called "The Tavern." Elsie Rizer has been selected for a prominent role with Mr. Daly.

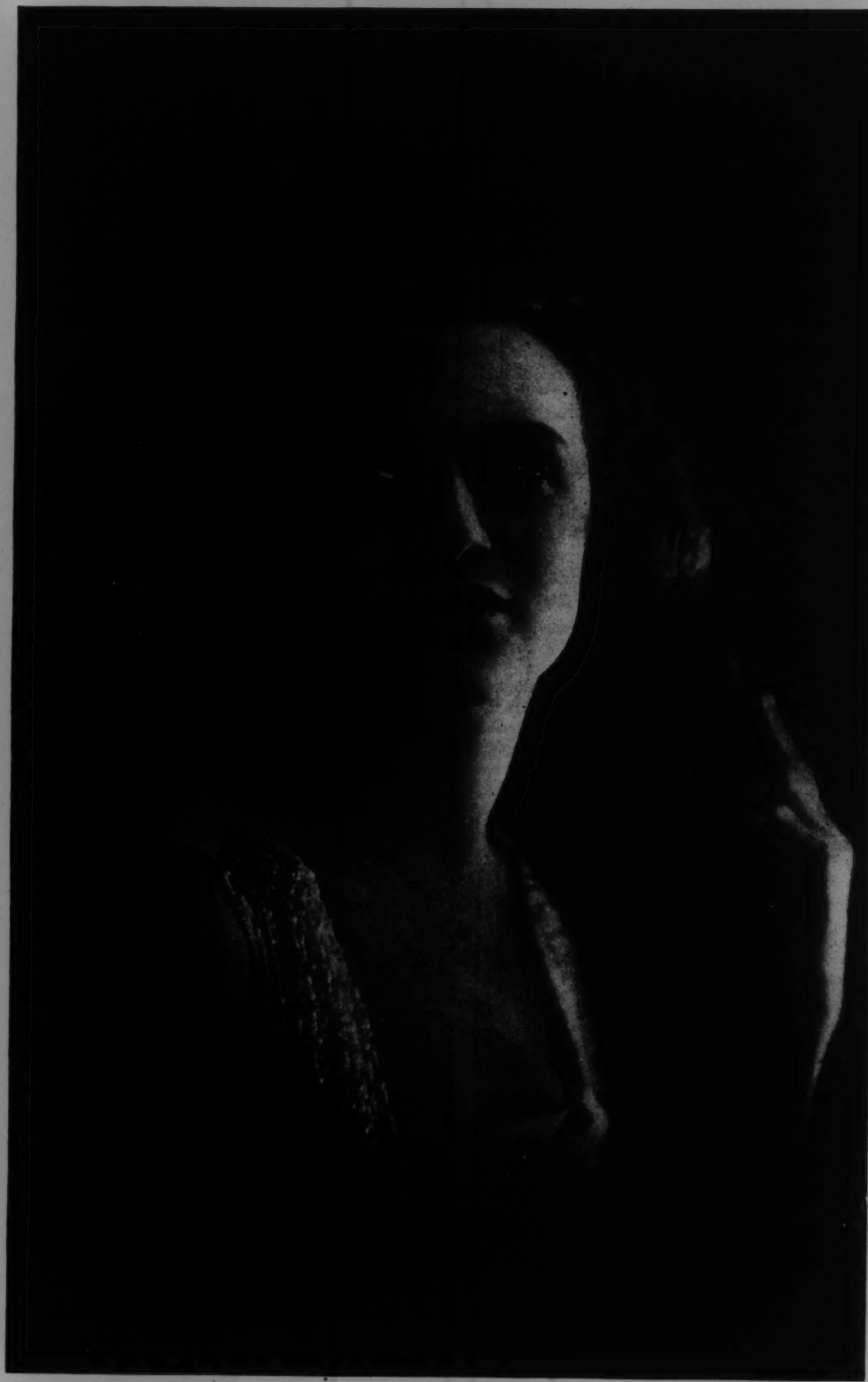
Returning to the Stage

Madge Kennedy will return to the speaking stage this season under the management of Henry W. Savage, Inc. Since her last stage appearance in "Fair and Warmer," Miss Kennedy has completed a three years' contract as a screen star.



PAULINE
FREDERICK

Who may be expected to return to the stage shortly. Her latest picture for Goldwyn is "Madame X"

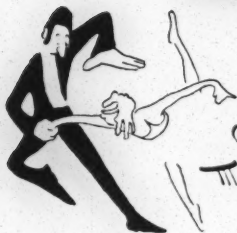
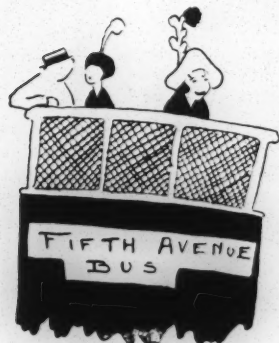


ZELDA SANTLEY

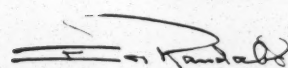
*Who is introducing "What Cha Gonna Do When
There Ain't No Jazz," Stark and Cowan's newest
hit, with great success*

AT THE BIG VAUDEVILLE HOUSES

PALACE.

Corradini's
Pups.Quixey
FourGuiran &
MargueriteThe Lallen
and
CarsonMyra
Dros.

"Bleaty! Bleaty!"

Chic
SaleAlexander
Brothers
&
Evelyn

Many Acts at the Palace — Margaret Young and Briscoe and Rauh Score at the Colonial—Many Headliners at the Alhambra

PLENTY OF SHOW SEEN AT PALACE Quantity Overshadows Quality in New Bill

It's a long show at the Palace this week. It runs interminably through the placement of the new *Hassard Short* offering, "Bleaty Bleaty" and the "hokum" act of the *Four Marx Brothers*. When the former had consumed nearly fifty minutes Monday afternoon the audience, having sat through one of the hottest afternoons of the year, was noticeably restless and fidgety, many getting up and going out, despite the fact that two acts were yet to appear.

"Bleaty Bleaty" certainly makes a great "flash" and dresses up a vaudeville stage a la production. It hasn't much comedy but what it lacked the *Marx Brothers* filled in, the Marx family using its familiar roughhouse antics and coarse idioms of speech, with the musical specialties by the comedy end of the troupe proving the big feature.

Charles (Chic) Sale was assigned to "next to closing," the spot plus the weather mitigating but *Sale* did wonderfully well, his rural characterizations being impressively done. *Sale* is an artist to his finger tips and he strives to make natural the types he portrays. None is overdone. He characterizes types that are familiar to most Americans with telling realism and humor.

Corradini's Animals opened the show. Here's a finely trained combination of monkey, pony and dogs, with *Corradini* having the dogs doing some tricks that the other dog turns are not employing. *The Quixey Four* did unusually well, both their songs and banjo playing putting them in big favor. One of the hits of the vocal routine was *That Old Irish Mother of Mine*. *John Guiran* and *LaPetite Marguerite* were a distinct hit with their excellent dancing. They closed with their Apache impression and encores were demanded but the "team" graciously accepted bows.

Jack McLellan and *May Carson* registered a certain comedy hit as well as doing some wonderful work on the rollers. *McLellan* is an original comedian and puts his "lines" over amusingly. *The Four Marx Brothers* closed the first part.

"Bleaty Bleaty" opened the second part. The act was in much better running shape than when seen at the Royal last week. One number was eliminated entirely which chopped the running time and speeded the turn up noticeably. After *Chic Sale's* hit, *Alexander Brothers* and *Evelyn* closed the show to half an audience. The trio entertained with the bounding of tennis balls, done expertly and dexterously. MARK.

COLONIAL BILL Margaret Young and Briscoe and Rauh Score

Twice during the Monday evening performance at the Colonial enthusiasm literally "stopped the show," and the "thank you folks" speeches were in order. *Margaret Young*, pretty, peppy, and plump, won a regular ovation, and after singing, as an extra, *Oh, By Jingo* better than we've ever heard it before, she was obliged to oblige with a gracious little speech. Her quiet semi-husky voice has an oddly appealing quality, and her interpretations are individual and effective. She sang *Down Barcelona Way*, *I've Got a Bimbo*, *Don't Take Those Blues Away*, and a *Chorus Girl's Lament*.

Olive Briscoe and *Al Rauh* likewise stopped the show with their exclusive songs. *Miss Briscoe* has a beautiful smile which was much in evidence. *Rauh* sings *All I Get Is Consolation* in a surprisingly fine tenor—made all the more effective by its following his burlesque singing. They went over big with the audience, and broke into the *Leon Errol* overture, until *Miss Briscoe* came back to "thank you folks." Folks! Why not "friends," or something more pleasing?

Leon Errol in "The Guest" suffered nothing by the interruption of his curtain music. His act is a laugh getter, and has been speeded up since last seen, and seems to get over the better for it. The long suffering butler continues to be "gassed" twice daily, and seems to thrive on it.

Bob Hall chatted in rhyme about the foregoing acts, and sang extemporaneous bits about the audience. He got a lot of fun out of the topics furnished him by the audience, and even obliged with an extra because "you folks" are so generous with applause.

Carlos Sebastian and the *Myra Sisters* presented a series of acrobatic dances with much skill and grace. The toe-dancer's violin solo of the *Dying Swan* was highly appreciated.

Paul McCarty and *Elsie Faye* in "Waiting for Someone" started with a sketch idea, that soon turned into a song and dance act. They both pleased, and *McCarty's* smile caused a flutter among the fair sex.

Sailor Bill Reilly sang *The Hen and the Cow*, and *Just Like Baba daRuth*, and pulled a few jokes that might well have been omitted.

The *Hanson Duo*, aerial sensation-alists, opened; and *Walter Manthey* and *Co.* closed with several dance creations, featuring *Miss Ione*. Their setting was tasteful and elaborate, and made an effective background for the dances.

The faithful few who braved the heat Monday evening were rewarded by an excellent bill. CONN.

ALHAMBRA HAS GOOD PROGRAM Julius Tannen, Flo Lewis, Billie Shaw and Others Please

Originality is everything and personality counts for more than a whole lot. The Alhambra program this week contains such a real good collection of acts, in fact the best program it carried for a long time, that it is not an easy matter to place the forefinger on any act and say: "This one was the best of all."

William Egdirettu and his posing horse and dogs in their "act beautiful" began the program in a series of poses, quite creditable. *Hewitt and Mitchell* were next slated. Perhaps it was the weather or perhaps it was something else, but there was something wrong with their act.

Francis Renault in a "fantastic revue" was odd and surprising and fantastic. The house came down for him; his portrayals were very vivid. *Moss and Frye*, popular favorites of vaudeville, put the house in spasms with their answerless questions and original quips. No matter how many times one hears them, they are always funny.

"Indoor sports" a comedy by *Harlan Thompson* and *Hugh Herbert* is a hilarious bit of novelty. It is strikingly true to the mimicry of life but nevertheless very much to laugh at. *Flo Lewis*, a clever little girl with a lot of personality and an ingenious sense of humor, afforded the audience a pleasant quarter hour.

Billie Shaw and her company of two talented chaps gave a pleasing exhibition of what was listed as *Miss Shaw's* conception of Dance Drama. *Julius Tannen*, hied himself up from the Colonial where he played last week and brought with him his ever likeable chatterbox. The *Casting Lamys* closed. MARGOLIES.

PALACE—CHICAGO Starts Fall Season with House Redecorated

Vaudeville was again enthroned at the Palace, Chicago, Monday. For the past fortnight the house had been closed while painters and decorators went at the inside with hammer and tongs. The stage was given a new floor, new draperies were hung and the interior handsome redecorated.

The *Curzon Sisters* opened and worked hard to please. *Smith and Miller*, two males, floundered around with poor material in second spot, taking forced bow and encore. *Langford and Fredericks* offered a good act.

Billy Green and *Homer Dean* dished up old comedy, taken from many acts; no ability and the "drunk" was the poorest "bit" imaginable. A dance was the only thing that saved them from falling from grace. The *Cameron Sisters* went big. *Miss Princeval*, celebrated French chanteuse, in splendid voice, sang five numbers. *William Gaxton* offered "The Junior Partner." It was a big laughing hit, with *Gaxton* working hard all the way. *Bobbe and Nelson*, good entertainers. *Elsie Labergere* and posing dogs closed the show. ORBEE.

ROYAL AUDIENCE APPLAUDS SHOW

Another Edition of Harry Carroll Act Goes Big

Not long ago Harry Carroll and Carleton Hoagland produced a "girl act," with Carroll featured, that was entitled "Varieties Of 1920" and scored such a hit that Messrs. Carroll and Hoagland arranged upon consent of the Keith bookers to place another edition of the turn in the "big time" houses. So this week the new act is at the Royal, where it is scoring the biggest kind of a hit. The principal vaudevillians in the offering are Harry Richmond, Jack Waldron, Ward Sisters and Orma Hark. They work hard and give a good account of themselves, the combined talent of the five players giving the act the very strength needed to put it over.

John S. Blondy and Brother opened the show. It proved beyond doubt that it was one of the best starting turns seen at the Royal this summer. There's an entertaining mixture of acrobatics, violin playing, and canine intelligence and contortions. Leo Burns and Thomas Foran struck a happy medium with their dancing and were loudly applauded. The boys also sing, but dancing, especially the eccentric soft-shoe variety, was unquestionably their main stock in trade.

Nan Tempest and Company, including three men, had a little sketch, a new and novel arrangement that had a rather amusing finale that reached home. A wife ejects her husband from home for coming home drunk minus thirty dollars of the weekly payroll. There's a fight between Davis and his neighbor and a policeman attempts to end the trouble by taking both men to the station house. Then Mrs. Davis takes a hand. She runs the neighbor home when she mentions a "certain blonde" and also gives the bluecoat a piece of her mind for picking upon a fine, worthy husband. It caused considerable laughter.

Frank Hurst was a hit and among his new songs was Fred Fisher's new one, *Leave Me Your Love When You're Gone*, with Fisher there in person to show approbation. Bradley and Ardine closed the first part and did it handsomely. A clever pair and a good act.

After intermission Thomas F. Swift and Mary H. Kelley both amused and entertained excellently. After the triumph of the new Carroll act, Bender and Herr, substituting for Collins and Hart, closed the show to good results. MARK.

Stick in Vaudeville

Lucille Daly and Alice Sheldon are going to remain in vaudeville and do their new "sister act." They have had a chance to enter a musical production. These young women are the feminine Van and Schenck of the varieties.

Belle Baker Returning

Belle Baker, who has been enjoying a vacation up in the Adirondacks, has rehearsed some new songs and is resuming her vaudeville dates at Morrison's Rockaway Theater.

RIVERSIDE HAS LONG PROGRAM

Harry Carroll Comes Back and Neighbors All Turn Out

The most noteworthy feature of the program at the Riverside Theater Monday evening was the ovation tendered to Harry Carroll by his resident neighbors, who filled the house despite the sultry weather.

Athos and Reed skated along and on and off the stage with gay abandon, dancing on their skates, and performing many a whirlwind Australian patineur, to goodly effect. The Bolger Brothers confined their attentions to a banjo a-piece, and strummed thereon with might and main. They cleverly play operatic selections by having the house orchestra carry the tune, the while they plunk-plunk in rhythm, and finish with the lighter airs of present popularity. Maud Earl is an excellent and entertaining singer of considerable ability. Her songs are all given in appropriate costumes, and the times for her changes of frocks is filled in by a robust gentleman who speaks a piece.

Harry Carroll, with his "Varieties of 1920" offered the last act before intermission. It is much the same as has been presented recently at the Palace Theater, but was never shown to a more enthusiastic and receptive audience. With the approbation of the home folks, for Carroll lives in the neighborhood, Harry Miller and the pretty girls in the act tripped about with more than their usual speed and vivacity.

George Yeoman, in the setting of a Ponzi broker, anathematized his absent stenographer, and made a lot of fun for everyone en route. Lane and Moran sang and danced and passed away. Dolly Kay did a few jolly numbers, *I'm Wild About Moonshine* and *I've Got a Bimbo down on the Bamboo Isle*. Clark and Verdi, with the aid of a prop cop, vend a basketful of statuary, with comical results. The Chandon Trio closed with an aerial whirligig.

RANDALL.

Darling in Aeroplane

In a letter to his brother, Al Darling, manager of the Royal, and just back for a two weeks' vacation in the lake district of the Adirondacks, Edward Darling, now homeward bound from an European visit, states that he made an aeroplanic trip from Paris to London. To sidestep a day's ride by train Mr. Darling negotiated the air ride which takes only two hours.

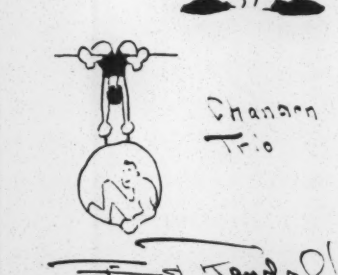
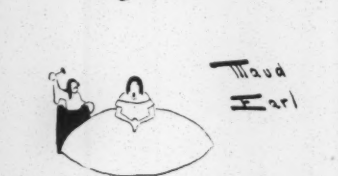
Vaudevillians in Musical Comedy

An announcement has been made that Clinton and Rooney, the vaudeville team, are to be featured in musical comedy this fall, but the name of the producer as well as the play has not been announced. They are now filling a thirteen weeks' engagement in Kansas City at the Follies.

Frances White Rehearsing

Frances White has left the Greenwich Follies, still running in Chicago, and is now in New York preparing herself for Arthur Hammerstein's "Jimmie," which opens here on September 20.

Riverside.



DRAMATIC MIRROR

NEW SONGS THAT ARE MAK- ING A HIT IN VAUDEVILLE

All That I Get Is Consolation	Al Rauh
Leave Me Your Love When You Are Gone	Frank Hurst
My Home Town Is A One Horse Town But It's Big Enough For Me	Quixey Four
I'm Wild About Moonshine	Dolly Kay

BUSHWICK PROGRAM Well Balanced Bill Headed by Paddock and Janis

Frank Shields opened with some clever lariat work and good jokes. Warren Girls played the piano and sang *Down Barcelona Way* to a good hand.

Ed. Janis and company with Carmen Rooker, Southern Sisters and Ben Macomber have a good revue. Dancing throughout, jazz, classic and toe, was good. One scene only. Some singing also went over well. Mason and Cole sang *The Girl I Had in Mind* and received a good hand.

Harry Holman and company in "Hard Boiled Hampton," a comedy in which he did most of the talking, was very funny. He is naturally a comedian and can tell jokes in the best way. The comedy near the finish turned into what may be termed drama, and drew forth a few tears from the audience, and quickly changed back to laughter again. Bert Melrose, the "International Clown," climbed on top of a bunch of tables and did the rocking act, amid the screams of the audience.

Miller and Mack, the "Bing Boys," sang and danced to the amusement of everyone. Their dress and manner of dancing calls for many laughs and a good hand.

Taylor Granville's "The Paddock" is a race track classic, in which there is a four-horse race, the hero winning the race. HUSTED.

HALL SCARCITY Shows Galore on Rehearsal Circuit

Here's a new one. Shows playing a rehearsal hall circuit. Not for money but for the simple reason that right now there is a shortage of places in which to rehearse, due to the rush of new and old, city and road shows to get ready for the new season. The inability to obtain consecutive time in the principal rehearsal halls in New York caused a number to grab "rentals" wherever obtainable with the result that one show rehearsed in four different halls within two weeks.

New York theaters available for rehearsals were taken so quickly that when a number of theater owners started their own company rehearsals they had to go outside and hire other places in which to rehearse.

Barbour's New Song

J. Henri Barbour has just completed a new song, *Some Of These Times*, with words and music by Barbour, which is being sought by several of the principal song publishers. Barbour is now free lancing his numbers and with the *Some Of These Times* melody expected to prove a worthy successor to *Some Of These Days*. (Vaudeville continued on page 358)

In the Song Shops

BY MARK VANCE

Stern's New Ballad—Ben Bernie Now Writing Songs—Ray Miller in Chicago With Ed. Wynn Carnival—Will Rossiter in New York



MRS. L. L. GONGWER

Composer of a lyric to a song published some years ago, who has written the lyric to a waltz song, "Won't Somebody Take Me Home With Them," published by The Riviera Music company of Chicago. Leo Fienman wrote the music. She has written several photo-plays not yet ready for the market, also a few poems, one during the time our soldiers were leaving for foreign shores and which a home town paper published.

EDWARD F. MARKS, general manager of Jos. W. Stern & Co., 103-104 West 38th street, stole a march upon the other publishers last week when he landed Frederick V. Bowers' new minstrel ballad, *Will You Love Me Darling When I'm Old?* and which within a few days after being published attained remarkable popularity. The song is being featured in Gus Hill's Minstrels by James Bardie and in every town where it has been sung, the local music dealers have wired Stern for a big batch of copies. Gus Hill declared that he would give Bowers his right arm if he (Bowers) would deliver a number like Dave Wambold and other sweet-voiced balladists.

Loved to Sing

So Bowers produced *Will You Love Me Darling When I'm Old?* and Hill accepted it at once. In the opinion of a veteran music publisher there are only two writers of real old-fashioned minstrel ballads left in this country, namely Bowers and Ernest Ball.

Best Selling Sheet Music

BALLADS—*I'm In Heaven When I'm In My Baby's Arms*, Feist; *Down The Trail To Home, Sweet Home*, Witmark. **FOX TROTS**—*My Little Bimbo*, Berlin; *Cuban Moon*, Jack Mills; *So Long, Oo Long*, Waterson, Berlin & Snyder. **WALTZES**—*On Miami Shore*, Chappell; *Hiawatha's Melody Of Love*, Remick.

Ben Bernie is in vaudeville and making it pay, yet Bernie is not only a capable musician, can almost make his fiddle talk, but has discovered that he can

Write Melodies.

So he got busy the other day and with the help of a couple of boys collaborating upon lyrics composed

a number, with a ballad refrain entitled *If You Go Away* that Jack Mills has accepted and will boom accordingly. Bernie says the number has a swing that can readily be used as a fox trot. Bernie may do a big act next season and again he may not. Bernie has the earmarks of a comedian and being young and good looking would no doubt prove a valuable asset to a revue or musical show.

Ray Miller has gone

With the Ed. Wynn Show

to Chicago where it opened an indefinite engagement at the Illinois, August 16. While in the Windy City Miller and his Black and White Melody Boys will not only do service with the Wynn Carnival during the regular show times but will fulfill special outside engagements at the Green Mills Garden and Terrace Garden the additional hours being from 1 to 3 o'clock and from

Best Selling Music Rolls

AEOLIAN—Fox Trot, *Racing Blues* (Melodee 3891); *Love Nest* (Melodee 203587). **Q-R-S**—Fox Trot, *Railway Blues* (1141); *Love Nest* (10092). **REPUBLIC**—One-Step, *Kamel-Land* (47218); *Waltz, Beautiful Annabel Lee* (48818).

6 to 8 p. m. It's Miller's old stamping ground Ray having won his spurs as an entertainer out there some years ago. Just before going west Miller and his musicians made two records for the Jennett Company (Starr Music Co.) playing *Can You Tell?* (Remick) and *June* (Remick). Both numbers are by Miller, Alex Sullivan and Tom Brown. Last week the Melody Boys made rolls for the Okeh Company of the following: *Can You Tell?* *June*, *Rock Me In the Cradle of Love* (Waterson - Berlin - Snyder), *Cuban Moon* (Jack Mills), and *Whispering* (Sherman-Clay). Arrangement was made last week for the *Rock Me In the Cradle of Love*, words and music by Miller, Billy Fazioli, and Ray Kages, to be used in the finale of the William Rock show, "Silks and Satins" and was also accepted by the Hart Sisters. Ray Miller is a San Francisco boy. His stage days were spent in Chicago where an agent put the bug into his head to specialize in trap drumming. He did and the result was that he eventually organized the Black and White Melody Boys and decided that New York was his goal. He hit Broadway a perfect stranger but successive engagements at Riesenweber's, the Tokio and Maxim's brought him popularity and pros-

perity. Then he was put under contract with the Wynn show, and is not only a featured card with that attraction but is handling small parts. He is the understudy for the principal tenor, having a good voice which he knows how to use to advantage. The Miller musicians are using mainly songs by Miller and collaborators. The outside numbers are *Manyana* (Jack Mills) and *La-veeda* (Remick). Nine numbers have been turned out and placed by Miller, namely: *Underneath The Dixie Moon* (Forster), just received from the printer's; *Can You Tell?* (Remick), *Rose Of Spain* (Fred Fisher), *Rock Me In the Cradle Of Love* (Waterson Berlin and Snyder), *June* (Remick), *Honeymoon Town* (Waterson, Berlin and Snyder), *Good Bye, Chinaman*, *Good Bye* (Berlin), *Spic and Span* (Fred Fisher), and *Don't Blame It All On The Girls* (Forster). They were all written and placed with publishers in two months' time.

The Riviera Music Company is ready

With "Rose of China"

and the number is expected to create a general furore among the entertainers, stage professionals and the public. Professional copies have been made and orchestrations made in all keys. Barry has made an orchestration that is considered a "wonder." It has an obligato that

Best Selling Song Records

AEOLIAN—*Exhortation* (14063), Frank Croxton; rev., Golden Crown, Frank Croxton. **COLUMBIA**—*All the Boys Love Mary* (2942), Van and Schenck; rev., Way Down Barcelona Way, Harry Fox. **EDISON**—*Alice Blue Gown* (50661), Helen Clark; rev., Irene, Helen Clark. **EMERSON**—*Snoops, The Lawyer* (10212), Eddie Cantor; rev., The Older They Get The Younger They Want Them, Eddie Cantor. **VICTOR**—*Love Nest* (18678), John Steel; rev., Blue Diamonds, Henry Burr.

the violinists are vainly seeking to fill a long felt want. The bass is trio on the second chorus and the dance boys are working hard on it. Title pages have been revised several times to make the desired effect. The Riviera Company anticipates a great run with the *Rose of China*.

Ethwell Hanson, who composed *Desertland* and *Sweet Southern Dream* and other leading numbers upon the list of the Riviera Music Company's list, is still in Wisconsin and plans to remain there until the musicians' strike in Chicago is finally settled. For some time past Mr.

Hanson has been with one of the Asher Brothers' largest picture theaters as organist. While amid Wisconsin's lakes and dells, he is writing several new numbers that will be released via Riviera.

Will Rossiter is in town

And Killing Two Birds

with one stone. Rossiter is giving New York friends the merry "howdy folks" and giving final suggestions as to how things should be conducted around his recently opened New York office at 220 West 46th street. We managed to have a short talk with the breezy music publisher who looks just as young as ever and still carries that merry twinkle in his blue

Best Selling Dance Records

AEOLIAN—*Waltz, Miami Shore* (14077); rev., Fox Trot, *Young Man's Fancy*. **COLUMBIA**—Fox Trot, *Take It Easy* (A2938), Art Hickman's Orchestra; rev., One-Step, *Come Back to Georgia*, Hickman's Orchestra. **EDISON**—One-Step, *Swanee* (50665), Lenzberg's Riverside Orchestra; rev., Fox Trot, *Venetian Moon*, Lenzberg's Orchestra. **EMERSON**—Fox Trot, *The Love Nest* (10203), Palace Trio; rev., *Close to My Heart*, Palace Trio. **VICTOR**—One-Step, *All Star* (18675), All-Star Trio; rev., Fox Trot, *Hy'n Dri*, All-Star Trio.

eyes. Some day we are going to corner him long enough to get a complete story of his life and we know from personal knowledge that it will make mighty fine reading for those who have followed the music publishing game for a living. Any man who has given thirty-five years to any line of professional life must know a lot about the things that have come to pass during those years. And the men and women Will Rossiter has given encouragement and made possible to later take up music publishing and make it pay. He was the first to publish numbers by Fred Fisher, William Jerome, Byron Gay, Egbert Van Alstyne, Jimmie Monaco and a raft of others prominent in song-writing and song-publishing.

He was the first to demonstrate popular songs behind the department store counters and was perhaps the first publisher to insert an advertisement in the theatrical papers. He was the first to do so many things but we must reserve further details until a later time. Mr. Rossiter is booming some new hits, among them *Hershel Henlere's* fascinating *Kismet*, *Shelton Brooks'* instantaneous hit, *Struttin' Yo' Stuff* as well as a "natural" ballad, *Don't You Remember the Time?* by W. R. Williams, a modest writer that Mr. Rossiter knows so well intimately. This ballad, Mr. Rossiter tells us is growing in popularity each day and bids fair to surpass that great success of his entitled *Loveland*. Mr. Rossiter informed us that *Loveland* sold more than a million and one-half copies. Mr. Rossiter also waxed enthusiastic over *The Laughing Vamp* which is a big favorite at present.

Oscar Hammerstein II Arrives

Oscar Hammerstein II by dint of hard work and keeping everlasting at it has attained success as a Broadway playwright. He has demonstrated to the fullest extent of his six-foot-one-inch physical frame that he is really equipped with the knowledge that is power sufficient to write some highly successful musical shows. He has just completed a new show, "Tickle Me," which has Frank Tinney as the star and which is expected to enjoy a run at the Lyric Theater, and he is head over heels in work with the new show for Frances White which will be produced by his uncle, Arthur Hammerstein next month. His uncle also is producing the Tinney show.

Oscar The Second is

A Modest, Unassuming Chap but possessed of brains which have been highly developed via both the practical and theoretical channels. There was one thing that the boy seemed to have with him from the time that he first saw the light of day in his New York home and that was perseverance. No matter what task was assigned or what his determination was he showed the grit, pluck and perseverance that spelled success for him in a capital S.

It was the same when he turned his attention to writing plays. His initial attempt was more or less a failure but that did not kill his intention to make writing for the stage a profitable proposition. It spurred him on in fact until his success is such that he can now afford to sit back and laugh at his first effort at play writing. Even with a name that was internationally famous through

The Family Connection

with Oscar Hammerstein, the operatic impresario, he quietly set out to paddle his own oars and when he saw to what line of toil he was best fitted he adopted the idea and started to execute it in a way that landed him upon the top rung of achievement.

At a rehearsal of "Tickle Me" and on the day of its premiere at a Long Island town, we bumped into the tall, good-natured son of the late William Hammerstein—the vaudeville manager who made Hammerstein's Victoria known the world over for its type of modern variety bills.

We sat down in the rear of the Lyric Theater auditorium and had a most pleasant chat. And the result was that we learned a number of things about this clever young writer. He isn't stuck up a bit and perhaps has

A Right to Be

as he is related to the famous Hammersteins and has written a number of shows that played Broadway and were considered successes by the box-office results.

We asked him to tell the readers of THE DRAMATIC MIRROR something about his life and how he came to enter the show business and whether it was expected that he should be allied with the stage by reason of the family connection. He acquiesced smilingly, notwithstanding that he had a million things to do before he would be able to call it a day.

He said: "I was born in New York. My first schooling started at

**Son of the Late William Hammerstein—
Studied Law at Columbia University—
Started Play Writing with Variety Shows
— Family Name Upheld by Youngest**

Hamilton Institute and then followed a course at Columbia University. I attended the Columbia law school for two years and then became attached to a

Broadway Law Office

for a year. During that time I had never thought of adopting the stage or any part of it for a profession; in fact I wasn't brought up in the stage atmosphere as many naturally think through my name being Hammerstein. I wasn't back of any stage until about four years ago. I well remember the Sundays that I visited Hammerstein's Victoria where I occupied a box regularly with a bunch of college boys as my guests. We were dubbed 'The Jury' by the the-

ater regulars who got accustomed to seeing us there.

"My first stage experience came when the Columbia University Players Club produced a show entitled 'On Your Way.' I wasn't writing but I played a comedy role. That was in 1915 and I obtained the part by competition, the show being cast in a competitive scheme that was open to all university students. The following year I was cast for the

Leading Comedy Role

in the show, 'The Peace Pirates.' I recall that I did my first writing at that time, inserting one scene in the show that was a Shakespearean travesty. When the time passed for the next university production I

wrote it, the piece being called 'Home James.' I not only supplied the book and lyrics but enacted the principal comedy role.

"In 1918 I left law school and started out to become a professional lawyer. But

It Wasn't Long

until I switched to the show business and took up the proposition with my Uncle Arthur. He said he would teach me the business but he thought that inasmuch as I had sufficient classical education what I really needed was the practical side. He told me not to touch a pencil for a year but to learn the inside of the stage from the ground up. So I took his advice. I went back stage and started in to absorb the atmosphere right. I even shifted scenery and gave close attention to the 'props' so that my practical lessons would be complete.

"It was my uncle's desire that I

Write for the Stage

and not for the library. In time I became stage manager of 'Some Time,' the Ed Wynn Show and later 'Tumble In.' During rehearsals I was holding the book, listening to authors and actors, and drinking in as much as I could at close range. Then came my first play. It was a serious effort, a dramatic piece called 'The Light.' It was a four-act drama and my uncle gave it an out-of-town production. While the show was not a success from a box-office standpoint, the theme seemed all right and perhaps some day I may whip into new shape and have it reproduced.

"But the inability of that show to go over did not discourage me. I realized that every author must make an attempt sooner or later to write something that will prove a success. Last summer I became general stage manager for my uncle's shows, whipping all of the road companies into line. Among these were 'Tumble In' and 'Some Time.' That experience has served me well. During the actors' strike I wrote 'Always You,' which was

Produced in November

and which my uncle brought into the Central, New York, last January. My next piece was the present Frank Tinney play, 'Tickle Me.' I am working now upon the lyrics for the new Frances White show which goes into rehearsal within the next fortnight.

Then we asked how the Hammerstein Family

Had Distributed Its Talents

and he said: "Every department has been well represented, having had or still having a Hammerstein affiliated with some phase of amusements, either stage or screen. Oscar Hammerstein was active in the operatic field. William was a big success in vaudeville operations. Arthur is and has been actively identified with the production of musical comedy. Elaine is a picture star. Reginald, my younger brother, is with the films, being in the directing end and now associated with the Selznick forces. As to my connection, that is wholly writing. Then there is my cousin, Teddy, son of Harry Hammerstein, who is attached to the Chamberlain Brown booking agency."



OSCAR HAMMERSTEIN II

Who has done his share toward keeping the celebrated theatrical name prominent in current stage history

!Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

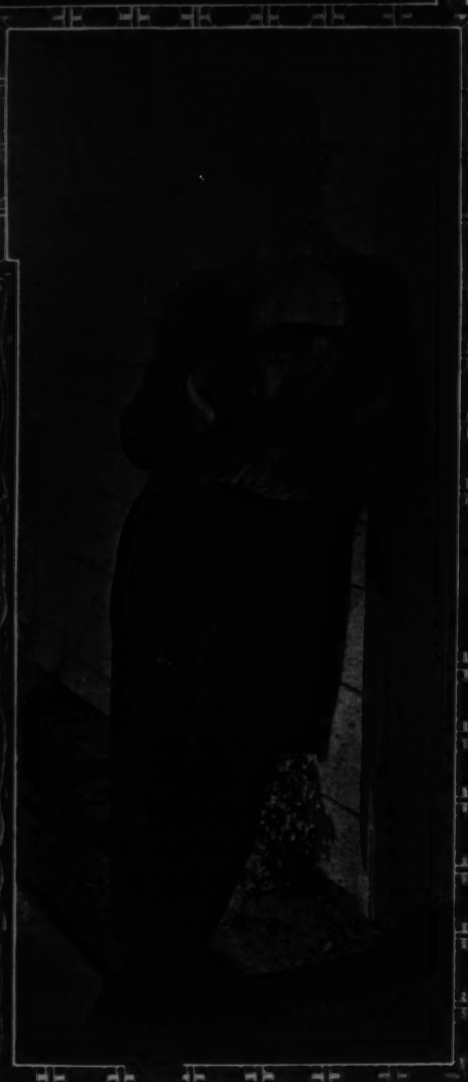
Four Jacks



At the right, Harold Lloyd in "His Royal Snyess" (Pathe) is decidedly up against it. It is nothing in his young life if they want to stand suits of armor about, but why, oh why, must they put coats of mail on the lights?

At the left, Fatty Arbuckle, Paramount's hefty funster, summons up all his poetic fervor and strikes a chord on his guitar. As this is only a picture, the sound that results cannot be heard, but Fatty's expression seems to indicate that it is just as well.

(Below) "One swift kiss," urges Larry Semon in "School Days" (Vitagraph). Teacher lurks around the corner armed with a birch rod, and he fears she will administer a smack also, only not in the same place.



Above, this Christie comedian ponders the various uses of a firearm. "'Tis a pretty thing, is it not?" he cogitates.

Fashions From

BY MILE RIALTO



LOUISE LEE

Attired in this youthful dress of blue Moon Glo Satin Crepe, Miss Lee is the very embodiment of youth and simplicity. The ornamentation around the neck and on the sleeves and hips is an embroidered gray figure, giving just the necessary color relief as well

as adding a very graceful touch to the design. The dress is an exceedingly attractive example of Mannie Solomon's designing. With it Miss Lee wears a jaunty hat and carries a fur neckpiece in case the weather should turn a bit breezy

VERY exotic was Madame Lisa Della Robbia, and very exotic were the gowns worn by Gilda Varesi, who in the leading role of Madame, made "Enter Madame" a delightful play, even for hot weather folk. Madame had a penchant for

Colorful Clothes

so her first appearance was made in daring scarlet—gown and dress alike. Silver, forming a close-fitting toque, relieved the costume of monotony, while a broad collar of opossum fur banded the long, loose coat of brilliant hue. The frock of rich scarlet satin was a simple affair with long close-fitting sleeves, and round neck. Slim lines gave a pleasing silhouette while a belt, beginning at the two sides, crossed in back and tied loosely in front, giving

An Oriental Touch

to the costume, the hem of the skirt, too suggesting the east in its slightly Harem design. In another scene black chiffon, hung over an foundation of white satin proved very effective. This was a

One Piece Model

using the same sort of girdle which made the scarlet gown distinctive. The waist was fairly plain in outline and detail, having low under bodice of black; and upper trimming of white embroidered in black. The skirt was plaited and fluttered, daintily over its white foundation. White satin slippers and silken hose were worn with this gown, while a

Loose Black Wrap

of rich satin, embroidered with huge disks of gold made a stunning bit of covering. In outline this wrap was of Mandarin origin, but a long train served as a departure from strictly following this design. The following apparel of Madame was indeed unusual, for it was an elaborate evening gown fashioned of

Richly Brocaded Scarlet

in a dull gold figure, giving the effect of some flaming tropical flower. A unique feature of the gown were the long tight-fitting sleeves of scarlet chiffon, while a low square neck added a pleasing note. The skirt was fairly long, while full panels outlined the sides, and a long court train began at the waistline and swished gracefully about the feet.

Charming Neglige

of a rich shade of peach made an effective bit of covering. It was of somewhat Grecian outline and in it Miss Varesi made an appealing figure. All of Miss Varesi's gowns were created by Maison Jaqueline, while her hat was by Waters and Company.

Sheila Hayes as a demure little girl, looked very sweet in a

Black Taffeta Frock

made with slightly bouffant lines. A simple little waist was relieved of

dullness by beads of bright green, while a hat in the Emerald shade also gave color. A simple little evening frock of white and silver also served as a fitting garment for Miss Eigh-teen. Another scene introduced a very becoming and appealing little dress of soft grey duvetyn with a simple little waist and a plain skirt over which

Front and Back Aprons

were used in tunic effect. These aprons were outlined with plaiting of the same material about two inches wide. George Bernard fashioned the costumes.

Jane Meredith, as a youthful widow, looked particularly stunning in an evening gown of

Turquoise Green

which possessed a somewhat full, draped skirt, and a low cut bodice. A long, narrow train was caught in the folds of the skirt and proved a feature of the gown. A large fan of beautiful ostrich feathers were carried. Miss Meredith's gown were by Louise and Madame Jacqueline.

The hottest of August days may claim the attention of the weather man, but still Paris, and our own fashion designers, claim the interest of femininity. Just a peek into Fifth Avenue shop windows will suffice to convince even the disinterested male that this will be a season for the

Elaborately Gowned

person. This of course, is true of the evening frock, suitable for dancing and the opera. While in suits, the slim silhouette predominates. And though the Far East has been called upon in creating the most unusual and smartest of the evening gowns,

Simply Tailored Suits

leading in appeal. Straight from Paris came a lovely little suit now being shown to appreciative New Yorkers. This was of a smart shade of sand serge, without hint of embroidery or trimming of any kind, relying entirely upon its straight, simple lines for beauty. A high collar loose, and of rolling lines was an unusual feature while the new

Popular Long Sleeves

were set in a large arm hole and terminated in a sort of bell shape. A panel effect of the box-plaited material served to make an interesting back.

Though the spring and summer found checks most desirable, the early fall models still cling to this checkered material in fashioning its smartest suits. Strangely enough, the combination of brown and blue still leads in popularity and one of the most striking of wall models

Used Checked Material

for a side-plaited skirt, the bottom of which was bound with a narrow blue

The Footlights

stripe. Reverses of blue, broad and rolling, and a trim vestee of the blue added a note of color to the straight, belted-in jacket.

Deep Pockets Used

in this model leant an air of jauntiness. And in most of the fall styles the suits feature deep and broad pockets of all designs. Velvets form a very effective bit of trimming and frequently lend the touch of contrasting color.

Suits of Velvet

too are to be found in milady's wardrobe and these, in the exquisite shades to be popularized the coming season will make the very smartest of Fall outfits. With these velvet, serge, and duvetyn suits, hats of various sizes and shapes will be worn. On many of these

Ostrich Feather Trimming

will be found in the most unusual forms of trimming. In some very ultra smart hats, the feather trimming is used to outline the crown, and then is curled about the neck in close fashion. Just how popular this neck covering of feathers will become is not known—but Paris set the style.

Alice Brady was among the interested spectators at the opening performance of "Enter Madame." She never was seen more stunningly

Betty Linn, of the "Greenwich Village Follies," is seen at the right, wearing a beautiful De May evening wrap of Coral Whip-Poor-Will Brocade and ermine, which is an ideal setting for her blonde beauty

Old Masters Photo



At the left, Patricola, the syncopated melodist of vaudeville fame, is wearing a gown of different shades of American Beauty and Silver iridescent, caught up with a large jet ornament. The gown was made by Mlle. Maybelle, Inc.

At the left, Edna Bates, of "Honey Girl" is lounging in a negligee trimmed with "J. C." Sanknag satin faced ribbon in imitation of fur

dressed. Between the acts she attracted quite as much attention from the audience as Gilda Varesi did during the progress of the comedy on the stage. Miss Brady wore a striking dress

Of Black Chiffon

It was a loose model, giving the new slim silhouette which is now so fashionable. The dress, elaborately embroidered in steel beads of floral design, was cut long across the shoulders. Tiny sleeves added a novel effect. Miss Brady contributed to her pictorial charm with an

Original Hair Dress

Her hair was combed in fan shape across her head and was very becoming to her piquant beauty.

Anne Meredith, who will be remembered in "The Boomerang," was attractively gowned in pale grey chiffon, the blouse having the new long waist lines and the skirt being fashioned in more full and longer lines than formerly. It was an unusually handsome dress for a young woman of Miss Meredith's slenderness and height. .A

Hat of Turban Shape

completely covered with ostrich feathers in the same delicate grey shades and with a plume hanging from the rear completed the costume.

Opossum fur and tinsel embroidery were used in making one of the most striking fall suits on view recently on the Avenue. The fur, which, incidentally, is going to be one of the most popular

Forms of Trimming

this fall, was employed in making a broad deep collar on a duvetyn suit of a beautiful shade of blue. Tinsel embroidery of snake design formed an elaborate pattern on the bottom of the coat which fell to the new knee length.

"Pirate Gold" By Herbert B. Crooker

PART V

Synopsis of Preceding Chapter

Hoey (Ivanhoe) Tuttle has bought a map from an old sailor which discloses the whereabouts of a sunken treasure. He is assisted in his search by his father and Gabrielle, a girl whom he has fallen in love with. In his search he is constantly interrupted by Seibert and Kaidy, mysterious attackers. After getting the treasure away from these crooks, a tug approaches and Lynch, the skipper, helps him with the gold, locking the crooks in the brig. After hearing the crooks' story, Lynch has a change of heart, and pretending to take the crooks' side, he drugs Hoey and his father and secures the treasure for himself. Hoey awakes to find himself aboard a yacht and so discovers that Gabrielle has been kidnapped by the yacht's owner, Harmon, and is also aboard. Together they make their way to shore after overpowering Harmon, and here they are joined by Hoey's father.

"DAD!" Hoey cried, "What in heavens name happened to you?"

"Well," he explained, clearing his throat, "after they shanghaied you, Hoey, the tug went back to the wreck and hauled up the rest of the gold. They went wild and Lynch got as drunk as a fool. In his drunken moments his gentle friends double-crossed him and tapped him over the head with a wrench. Then they wanted to kill me, but they couldn't find me, and the first chance I got I slipped ashore.

"As I sneaked along the shore who did I see but Seibert and Kaidy in a fiery argument. They were both interrupted by Peabody, who clapped hand-cuffs on them.

His story was ended by the entrance of two policemen and Hoey guided them over to the yacht. But when they got there the cupboard was bare. Not a man in sight. Only the following note on the table:

"I ain't going to get mixed up in no police trial or anything so I cut them ropes. Meeker."

In dismay they left the yacht and the police departed. Gabrielle was the first to speak.

"I've had enough of the country and the sea to last me a lifetime," she said, "I'm going to our New York apartment."

Hoey was alarmed. Fearing Gabrielle would step out of his life he made up his mind to have a heart to heart talk with her. He wished he could make his father understand he wanted to be alone with the girl. The elder Tuttle made no move to leave, however, and they approached a taxi.

"Well, so long, Dad," he said, hoping his father would take the hint.

"See you later!" he shouted to his father, as the taxi rolled off. But the elder Tuttle absolutely refused to be left behind. He ran after the cab, jumped on the running board, and swung inside, much to his son's cha-

grin. Hoey decided it was hopeless. "Godfrey!" exploded his father. "I wish I knew where to look for that tugboat with our treasure on it!"

"We get nothing out of it but a souvenir apiece," continued the old man, pulling three coins out of his pocket. "English sovereigns," he explained, "there was a half a ton of 'em."

The three friends examined the coins carefully as the cab drew up to Gabrielle's New York home. Hoey helped her to alight.

"When am I going to see you again?" asked the girl, and then, "would you like to come tonight?" Hoey was overcome with delight. He happily kissed her hand and watched her depart into the building.

"I wonder," said his father, "I wonder if we could get a list of all the tugboats in New York and run down the boat with the treasure on it."

"I wonder if I took my black pencil-stripe suit to the tailor as soon as I get home, could he press it in time to wear tonight?"

Now Hoey in his innocence figured it was going to be an evening that he would be left alone with the girl, gazing into the fireplace from the cushions of a comfortable couch; but he received the surprise of his life. Ye Gods! Everyone was in evening clothes! It was too late—Gabrielle had seen him.

"I'm so glad to see you, Hoey," she said. "You're the lion of the evening. This party is in your honor, you know."

"This," she said, making introductions, "is Mr. Tuttle, Mr. Gaskill, and Mr. Brown, Mr. Josslin, Miss Landers, Mr. Blake, Miss De Kalb, Miss Harrington, Mrs. Thayer,—and so on, and so on. Hoey thought it would never end.

Absent minded he wandered into the hall and was once more in a seventh heaven when Gabrielle joined him.

"Let's go in here and sit down," he suggested.

"Paul Jones! Everybody's got to dance! Come on!" came from the front of the house.

"Let's not dance it," pleaded the boy, "unless you insist."

Gabrielle assured Hoey that she would rather sit it out but, unfortunately, another young man strayed



Hoey was astonished and alarmed at the appearance of Gabrielle in her unusual disguise, but she only laughed



Seizing the girl, Hoey, the hero of "Pirate Gold" (Pathe) made a dash for the only exit, holding his assailants at bay

into their retreat and claimed the girl. Hoey had murder in his eyes. But alas! The worst shock was to come! Before the intruder could get Gabrielle out of the room another gentleman entered. He was dressed in the uniform of the British Air Force.

"Gabrielle!" he exclaimed on seeing her. And right before Hoey's eyes the girl rushed into his arms. Then turning to Hoey she said:

"Hoey, this is Major Sir Arthur Conniston. He's been away for five years." Hoey reluctantly shook hands with the man and, with the entrance of the maid, Gabrielle left the two men together.

The Major paced back and forth eyeing Hoey and Hoey returned his glance. Then the Major stopped and took a cigarette out of his case and lit it. Hoey watched him. His eyes presently fell on the man's coat. Holy smoke! It was covered with medals! Three of 'em. The English war cross, the Legion of Honor and of course the inevitable Croix de Guerre. Hoey only belonged to the American Legion! Mechanically his hand went to his pocket and he drew out the English coin. His share of the treasure. He tossed it in the air several times and then dropped it. It rolled over to the feet of the Major, who stooped and picked it up. He looked at it and handed it to Hoey. Then he turned again quickly.

"Let me see that again," he asked. Hoey handed it over.

"Where did you get this coin?" Hoey did not answer. He held out his hand to receive it.

"You will tell me instantly," the Major commanded, "where did you get that coin?" Hoey looked up smiling defiantly and found himself looking into a Colt Automatic. He turned and pulled the curtains across the door leading to the room. Then he slowly approached the Major.

Suddenly the curtains were thrust back, and Gabrielle stood there with a few of her guests.

"Why, Hoey! What is going on?" was her startled remark. Hoey hesitated, then he said:

"Why, ah we were just kidding. The Major was showing me how an English hold-up man works." And before Sir Arthur was aware of the fact, Hoey had taken the coin from his hand and returned it to his pocket.

"Who is Sir Arthur?" asked Hoey, when they were alone.

"He's an old friend of the family. I've known him for ages."

"He wanted to know where I got this coin," said Hoey. "Maybe we had better keep quiet about the treasure." Then he drew nearer to her and took both her hands in his. "Gabrielle, I've been waiting all evening to say—"

"Everybody's leaving, Gabrielle. Better say good-night to them." Hoey turned. It was her father. Then extending his hand the old gentleman said:

"Good-night, Mr. Tuttle. It has been a pleasure to meet you." Hoey in a daze returned the pleasantry and walked out of the room with his hosts.

On his way home it was necessary for Hoey to cross one of the many bridges that spanned the river. The night had a quieting influence for his many thoughts and he stood for a moment and stared into the murky waters below. As he looked, a cry of surprise escaped his lips. Here, steaming serenely, was the Ethel Daily. The treasure must still be aboard. He ran swiftly to the shore and was soon lost in the derelict crafts in the yards. He saw an old man sitting on some lumber and approached.

"Did a tug pass just now?" he anxiously inquired.

"'Twouldn't surprise me at all, lad," was the answer. "One goes by every second or so." Hoey gave up his search in despair and then returned home. One thing he knew—the treasure was a little nearer his grasp.

And now, in an old shack we meet two old acquaintances. They are busily reading the following in a

(Continued on page 354)



Above, Tom Moore and Hazel Daly hold up the cops, the bride and bridegroom and all the guests in Goldwyn's "Stop Thief!"

"STOP THIEF!"

Tom Moore Stars In Amusing Goldwyn Film

Author, Carlyle Moore. Director, Harry Beaumont. Assistant Director, E. J. Babile. Continuity Writer, Charles Kenyon. Produced and Released by Goldwyn. Jack Dougan.....Tom Moore
"Snatcher" Nell.....Hazel Daly
Madge Carr.....Irene Rich
Mrs. Carr.....Kate Lester
Joan Carr.....Molly Malone
Mr. Carr.....Edward McWade
James Cluney.....Raymond Hatton
Dr. Willoughby.....Harris Gordon
Mr. Jameson.....Andrew Robson
Rev. Mr. Spelvin.....Harry Ralson
Detective.....John Lince
Police Sergeant.....M. B. (Lefty) Flynn

Bully good entertainment has been made of the Carlyle Moore farce for the screen by Goldwyn, with Tom Moore as the featured player.

"Opposite" Moore is Hazel Daly as the feminine pickpocket who can "dip" a wallet or "frisk" a watch quicker than one can say "scat." Both Moore and Miss Daly as the clever crooks who do some remarkable team work and extricate themselves from tight pinches look well and more than hold up the assignments as "leads."

The story runs that Jack and Nell go up the hill of illegitimate pilfering deciding to do one more job and then go straight. They lay out a campaign within the palatial home of the Carrs. They steal an article one minute and then return it the next when certain capture seems imminent. Then kleptomania plays an important role. The rich Mr. Carr and the immaculate Mr. Cluney who is to wed one of the Misses Carrs by the sudden disappearance of jewels and their amazing return at unexpected climaxes confirm their personal belief that they are stealing things right and left while under kleptomania's spell. Of course it is Jack and Nell who are the "spirits" behind the kleptomanism. Jack and Nell get deeper into the mire when Jack palms himself off as a "detective." Of course there is a high-powered comedy finale, with Jack and Nell getting married.

VANCE.

Below left, Tom and Hazel relieve the gentleman of his watch. Below right, they conspire against the safe

At the right, Tom Moore with the combination in his hand sets to work in dead earnest



"THE SOUL OF YOUTH"

Realart Presents Lewis Sargent in Taylor Special

Story by Julia Crawford Ivers. Directed by William O. Taylor. Released by Realart.

The Boy Lewis Sargent
Mike Ernest Butterworth
Mr. Hamilton Clyde Fillmore
Mrs. Hamilton Grace Morse
Vera Hamilton Lila Lee
Ruth Hamilton Elizabeth Janes
Dick Armstrong William Collier, Jr.
Pete Moran Claude Peyton
Maggie Betty Schade
Mr. Hodge Fred Huntley
Mrs. Hodge Sylvia Ashton
Patrolman Jones Russ Powell
Judge Ben Lindsey Himself
Mrs. Ben Lindsey Herself

Delightful for its naturalness and humaneness is this simple story of Julia Crawford Ivers, affording Lewis Sargent the principal boy role.

Unwanted at birth he is sold to a woman who plans to inveigle her politician friend and chief means of support into believing that it is her son. Her ruse proving unsuccessful,

ful, the boy is placed in an orphan asylum.

He eventually makes his escape from there and then follows a series of street life exploits.

One of the most interesting scenes is enacted in the courtroom of Judge Ben Lindsey, of Juvenile Court fame, before whom the boy is brought on charge of robbery. In his kind and tactful way of dealing with wayward boys, the Judge exacts a promise from our young hero and other youthful offenders to turn over a new leaf and strive for a cleaner and better career.

He is finally adopted into the home he had previously attempted to rob and subsequently reveals his real and truer self to his adopters in an hour of need.

JOVIE.



Above, Lewis Sargent and his companion in "The Soul of Youth" (Realart) show their love for each other in a most touching fashion

At the left, a gentle hand has a remarkably soothing effect on young Lewis Sargent's disposition

At the right, Judge Ben Lindsey himself gives a few words of wisdom to the young reprobate who is brought before him

At the top of the page, Lila Lee offers her sincerest affection to the boy





At the left, in First National's film, "The Notorious Miss Lisle," the clown enacts a scene in circus life that is not down on the bills

At the right, Katherine MacDonald, looking her loveliest, does a little mountain climbing with the aid of a couple of friendly trees

Below, in "The Notorious Miss Lisle" (First National) Katherine MacDonald is under such hot public fire that she goes flying to parts unknown to escape gossip and censure. The kiddies are the only ones not enjoying her discomfort



"THE NOTORIOUS MISS LISLE"

Katherine MacDonald Star In New First National Film

Produced by the Katharine MacDonald Pictures Corporation. Directed by James Young. Picturization of Mrs. Baille Reynolds' novel. Released by First National.

Gaenor Lisle.....Katharine MacDonald
Peter Gartsin.....Nigel Barrie
Mrs. Lisle.....Margaret Campbell
Major Lisle.....Ernest Joy
Craven.....William Clifford
Mrs. Lyons.....Dorothy Cummings

In this newest of Katherine MacDonald subjects Miss MacDonald does some splendid work and at all times makes a commanding, attractive figure of the "notorious Miss Lisle." The divorce courts make her the talk of England. To side-track further publicity Gaenor Lisle ("the notorious Miss Lisle") she

takes refuge in Brittany. She meets Peter Gartsin, touring the country, and upon a visit to some island ruins are caught by the rising tide and marooned for the night. Peter pours forth impassioned love. Miss Lisle reciprocates. A marriage follows.

In time the husband hears things that upset his peace of mind. He demands explanations. Miss Lisle, now Mrs. Gartsin, maintains silence. She boards a channel steamer only to run afoul of the man who had enmeshed her in the original scandal. Gartsin is firmly convinced his wife is not as black as she is painted. All is well that ends well. VANCE.



"WHAT HAPPENED TO JONES"

Paramount Stars Bryant Washburn in a Prohibition Dilemma



Adapted by Elmer Harris from the play by George Broadhurst. Directed by James Cruze. Released by Paramount.
 Jimmie Jones Bryant Washburn
 Cissy Smith Margaret Loomis
 Bobbie Brown J. Maurice Foster
 Anthony Goodley Frank Jonasson
 Matilda Brown Lillian Leighton
 Alvina Smith Caroline Rankin
 Green, Bootlegger Richard Cummings

Never has the debonair Washburn had quite so many farcical problems to handle as he has in the modernized version of "What Happened to Jones," when he tried to fill up the convivial cup in the face of stern prohibition.

Invited by his friend, Bobb Brown, an impersonation that is expertly handled by J. Maurice Foster, a weak but likable stripling married to age and money, to visit him at his home at Quiet Meadows, Jones gets aboard a train with the wherewith for a rum rendezvous that is to be held at a Quiet Meadows hotel before the visit

to the Brown home. Among the baggage crew are several bootleggers who loot Jones' trunk of its "wet" cargo. The scene for the rendezvous has been well set by Brown, even to cracked ice and seltzer. Undaunted by the loss, the intrepid Jones starts out, accompanied by the tearful Brown, on a hunt for rye that leads him into the hayloft lair of the very bootleggers who had stolen his rye. Just as Jones regains his own precious rye, the haysced sheriff and his assistant descend upon the lair and catch Jones redhanded. But that worthy gets away, with the aid of his trusty friend, Bobbie Brown, arriving at the Brown home in time to impersonate Anthony Goodley, a side-whiskered reformer who is being expected at the Brown home, in the hope of throwing the sheriff off the scent.

Goodley has engaged himself by mail to Alvina Smith, Brown's sister-in-law, an antiquated spinster, a role that is made the most of by Caroline Rankin, and has "sentimentalized" her out of thirty thousand dollars. To carry out the deception Jones finds himself obliged to make love to the languishing spinster and to live up to Goodley's contract to deliver a lecture on "The Evils of Tobacco," at the Town Hall, the delivery of which arouses the ire of the tobacco-loving community. Jones is saved from being tarred and feathered by a lovely and winsome bit of femininity, Cissie Smith, played in most engaging fashion by Miss Margaret Loomis, who conceals him underneath her bed and then elopes with him.

The real Goodley arrives in time to walk into the arms of the mob and to unintentionally cover the retreat of Jones, still wanted for bootlegging.

The final fadeout shows Jones' lips still untouched by rye, but appeased by the sweeter nectar of Cissie Smith's lips as they motor away into a prohibition future, while the real Goodley stays behind to pay the penalty of swindling.

Mr. Washburn played with his usual easy grace. It is one of the most happy parts in which he has appeared.

ELITA.



Above, the Reverend Anthony Goodley in the person of Bryant Washburn has a fondness for the ladies in Paramount's "What Happened to Jones"



At the left, poor Jones has to take on the demeanor of a reformer and show the terrifying effects of nicotine on a perfectly harmless rabbit. This is before taking—

And this is after, at the right. The rabbit has succumbed and nobody could be more miserable over it than Jones himself



"THE MISFIT WIFE"

Metro Presents Alice Lake in Julie Herne Play

Adapted by Lois Zellner and A. P. Younger from the play by Julie Herne. Directed by Edwin Mortimer. Released by Metro.

Katie Malloy.....Alice Lake
Peter Crandall.....Forrest Stanley
Duff Simpson.....Billy Gettinger
Dr. Morton.....Frederic Vroom
Shad Perkins.....Graham Pettie
Henry Gilsey.....Edward Martindel
Edith Gilsey.....Leota Lorraine
Mrs. Crandall.....Helen Pillsbury
Bert McBride.....Jack Livingston
The Porter.....Jim Blackwell

She was one of those plucky misfortunates who have nothing but misery and work, work, work out of life—and wonderful dreams; and he—he was just a splendid chap, gone wrong in the reckless carelessness of youth in the association of bad habits. And they had met out in the rugged and primitive fastnesses of the West. She was there because of a dream she had; but her money gave out and there she remained. He had come West to seek the mantle of manhood. And because they were both thoroughbreds and had both suffered they found in each other a true and perfect understanding, and so they were married.

Incidents carry the pair to New York City. The old objection of the boy's family to his wife is involved; but it is colored by the fair sense of justice of his brother-in-law. The boy is sent to Texas on business; the girl remains to learn to be a 'lady.'

At last! Here is one husband who is broad minded enough not to condemn his wife on circumstantial evidence, and who loves her enough to trust her. Perhaps it is not as convincing as the outraged and irrational husband one is used to seeing,

but it is something different from the beaten and tried path in constructive situations. And in this time of the many many motion-pictures novelty is something greatly desired and appreciated.

When Metro released this feature starring Alice Lake and a notable cast, they put out a picture that will recur in refreshing recollection in the minds of all who will see it. It is not the best piece of work this actress has done, but it is always a pleasure to see her at work.

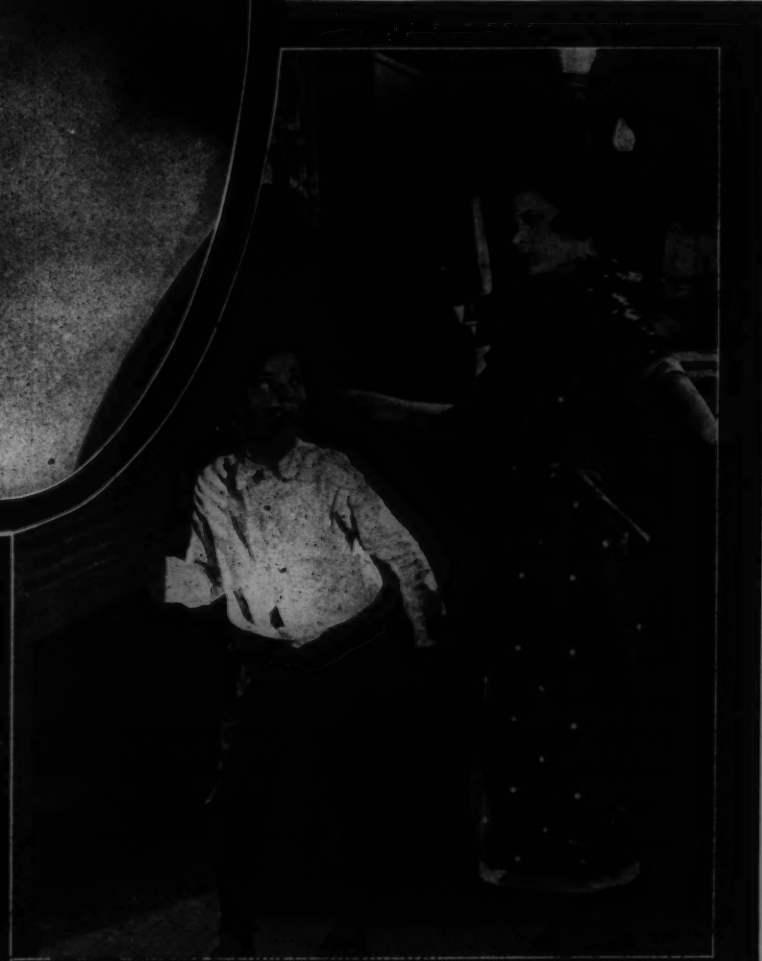
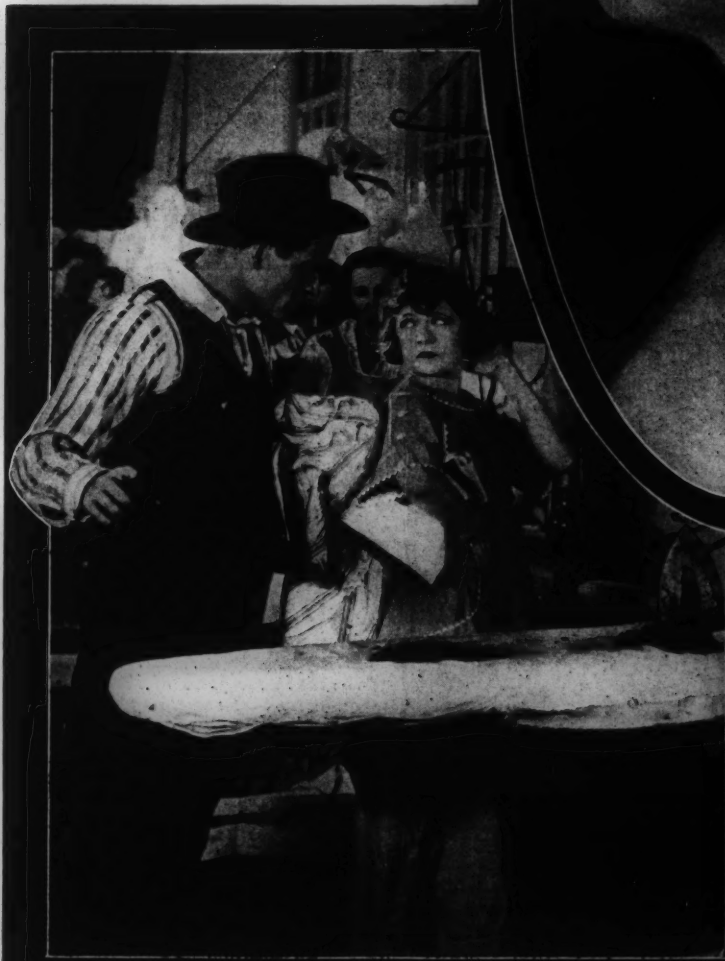
MARGOLIES.



Alice Lake as a fascinating manicurist in her newest Metro picture, "The Misfit Wife," makes a mash. Her name is Katie Malloy; guess her nationality

Below left, Alice Lake may be a loun-dress, but she is ready to hand out a bit of lip when necessary

Below right, Alice Lake preserves a youth from the perils of alcohol in "The Misfit Wife" (Metro)



"EARTHBOUND"

Goldwyn Presents Masterful Film of Spiritism

From the novel by Basil King. Directed by T. Hayes Hunter. Released by Goldwyn.

Nicholas Desborough.....Wyndham Standing
Caroline Desborough.....Naomi Childers
Connie Desborough.....Billie Cotton
Jim Rittenshaw.....Mahlon Hamilton
Daisy Rittenshaw.....Flora Revalles
Dr. Roger Galloway.....Alec B. Francis
Harvey Breck.....Lawson Butts
Miss DeWindt.....Kate Lester

"Earthbound" Goldwyn's picturization of Basil King's powerful novel is a picture that will go down in the annals of history as a photodrama masterful and inspiring in the story and message it has to deliver, extraordinary and creatively original in its photography, an exemplification of what deliberation and patience and care to the smallest detail can do; in short a picture that will be a criterion for other photoplays in every conception of motion picture producing.

The story is as interesting as the photography is unique. Jim Rittenshaw learns that his best friend Dick Desborough, intends to run away with his wife, Daisy. Rittenshaw kills Dick an hour before he is supposed to run away. The story is, then a thorough delivery that the soul is earthbound until it sets right the wrong it did on earth. After the killing, the ghost stalks about the celluloid trying to win back the love he lost when he was materially alive.

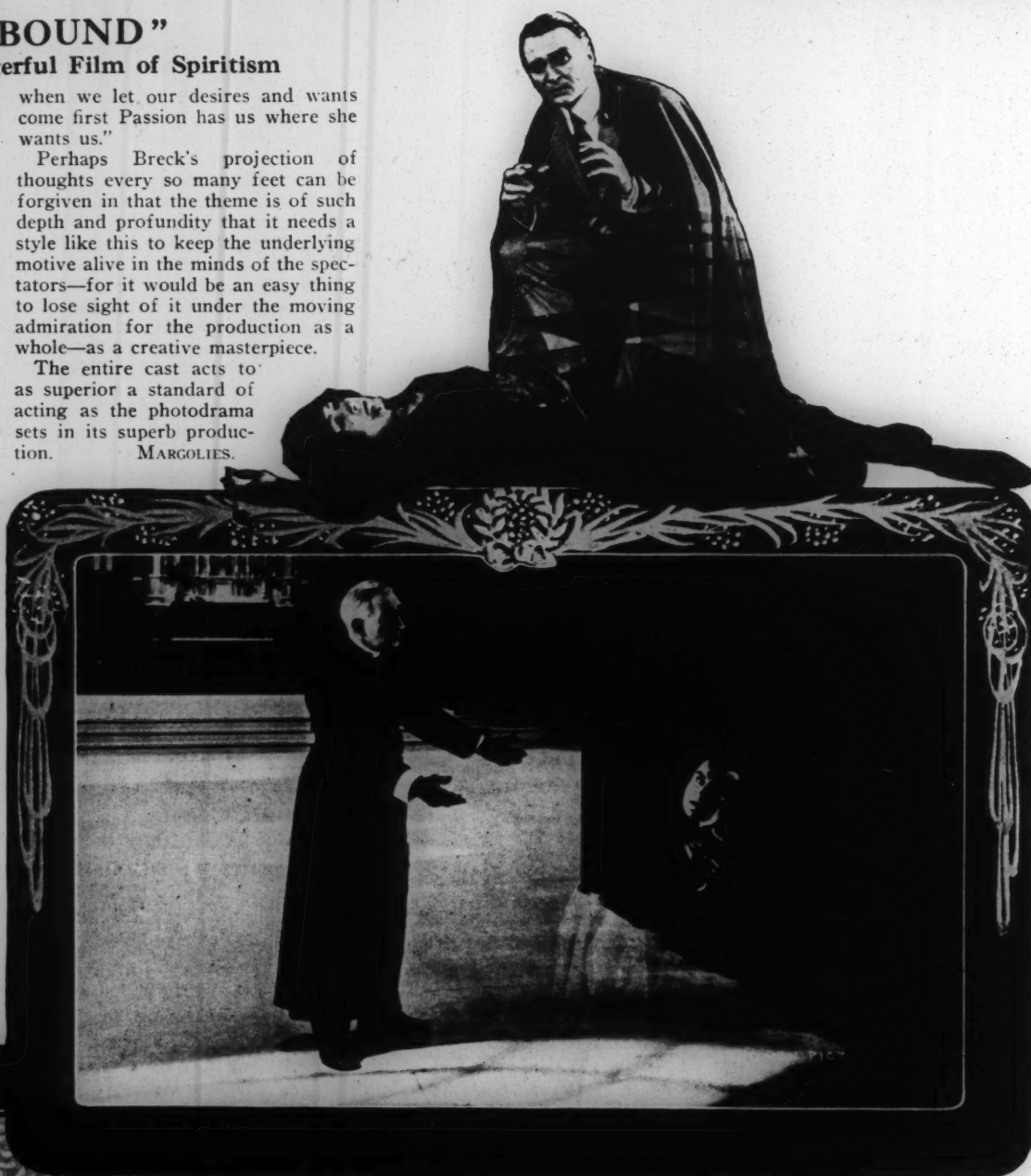
Harvey Breck, an individual "who writes and thinks" and whose thoughts guide the audience through the play, says in one place, "How do we know that when conscience tells us not to do wrong, it is not another being calling us from the other side of the veil?" And again he says, "Love is misused when we let our desires and wants come first; and

when we let our desires and wants come first Passion has us where she wants us."

Perhaps Breck's projection of thoughts every so many feet can be forgiven in that the theme is of such depth and profundity that it needs a style like this to keep the underlying motive alive in the minds of the spectators—for it would be an easy thing to lose sight of it under the moving admiration for the production as a whole—as a creative masterpiece.

The entire cast acts to as superior a standard of acting as the photodrama sets in its superb production.

MARGOLIES.



Above, the ghost of the poor creature who is debarred from both heaven and earth in Goldwyn's unusual photodrama, "Earthbound," listens to the words of the priest in the great cathedral



At the left, though things seem to be in a perfectly normal condition, there is that in the faces of the three which indicates that something far from the ordinary is going on in their minds

At the top of the page, a ghastly sight greets the ghost as he prowls about those he loves trying to help them escape from the sins that so easily beset them

"FICKLE WOMEN"

D. N. Schwab Presents David Butler in Excellent Comedy

Adapted from a story by Sophie Kerr.
Directed by Fred J. Butler. Released by
First National.

Calvin Price.....David Butler
Mrs. Price.....Eugenie Besserole
William Price.....Harry Todd
Rosy Redhead.....Lillian Hall
Janie Cullison.....Julanne Johnston
Mrs. Cullison.....Helen Gilmore
Lin Sparklin.....William Sharpe
Harvey Sparklin.....Fred Bond

Without any blare of trumpets or any other heralding "Fickle Women" slipped into the Broadway Theater last week, and proved to be one of the most satisfactory pictures seen in these parts for a long time. In David Butler the screen has a new star of the first magnitude, and one who is certain to win for himself a copious personal following. His characterization of a big hearted rube is excellent and every heart that is not petrified is bound to melt to his genial good humor.

The story deals with the love affair of young Calvin Price and various other affairs incidental to it. Cal and Janie Cullison part when the war breaks out, with furious oaths to be true to each other, but no sooner is Cal well out of the way than Janie begins to forget. Harvey Sparklin, a slacker, decides that as long as Janie has money he might as well try to land her for his wife, and he has more success than he deserves. His method is to poison Janie's mind against Cal, and this he does by spreading a false report through the village that discredits Cal. As a matter of fact Cal has been decorated a couple of times and is a regular hero but he is too modest to write home about it.

Finally he comes home and somehow expects to be met by a brass band and a delegation of prominent citizens, but he isn't. The only one in the town who has any faith in him and any kindness to show him is little Rosy Redhead, the ward of his family.

Rosy has had none too happy a time of it. She is a sort of waif at best who earns her bread by the sweat of her brow. She is maid-of-

all-work to Ma Price, and Ma is inclined to be a bit of a Tartar.

Now for the first time Cal begins to see in her the loyal little person that she really is and a deep friendship grows up between them which ripens into a lasting love.

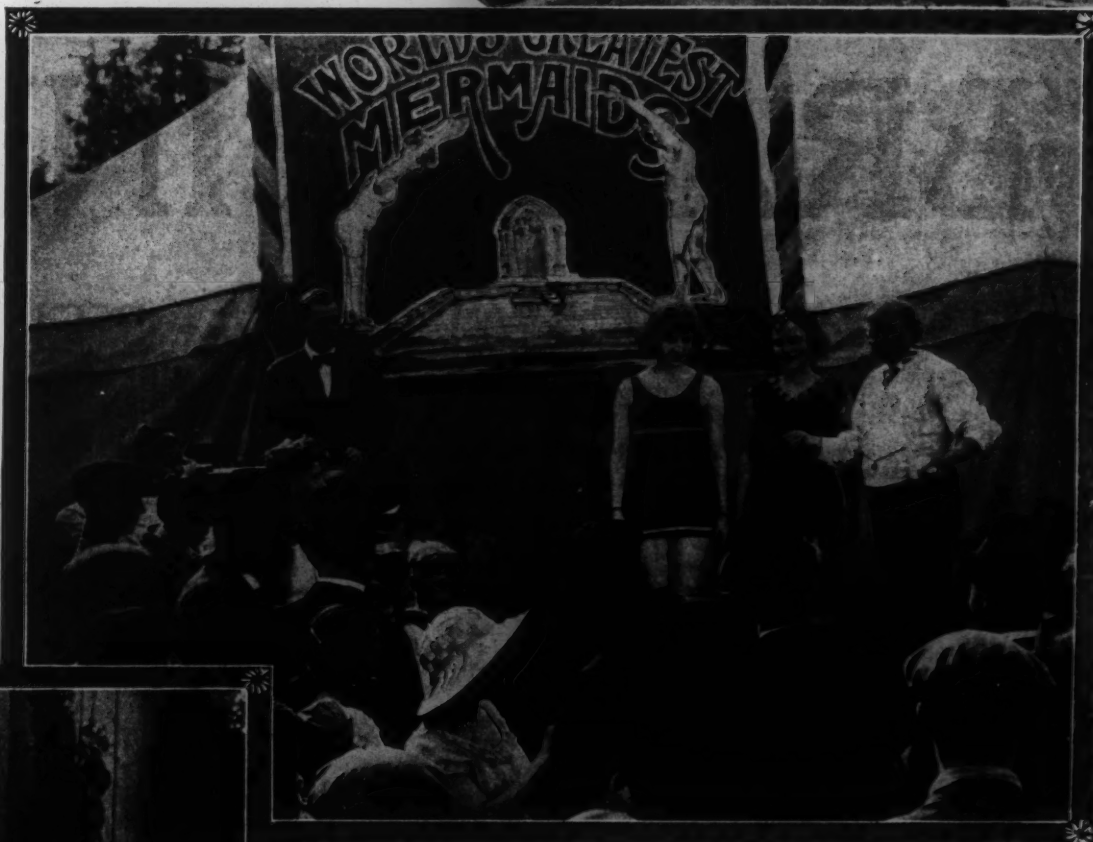
But Cal is curious to discover the facts behind this strange greeting he has received at the hands of his townspeople. Even his mother has refused to kiss him, and he is hurt to the core.

Eventually he discovers how things are, and so does Janie. Of course she is willing to resume their former relations, but Cal has different ideas. He and Rosy have become much too close to let anyone step between them.

So Janie is left a disappointed young female with nothing to hope for from her fickleness.

The picture is very well directed and the cast is thoroughly satisfactory.

KELLY.



Above, David Butler as Calvin Price in the D. N. Schwab production, "Fickle Women," takes in the sights at the fair. Naturally since he has been to France he is considered an expert on feminine charm, and

here he seems to be expected to give his opinion as to how these home grown "world's greatest mermaids" stack up with the oo-la-la type for which France has acquired a reputation down through the ages

At the left, David Butler rests on his hoe a moment to watch little Rosy Redhead do her churning. She is a good deal more interested in Butler than she is in butter, but, being a good housewife, she goes on with her task

At the top of the page sits David Butler, the dauntless hero of "Fickle Women" (D. N. Schwab). It is his smile and his constant good humor that have put him up there on top of the world

Announcing
**FILM-LORE
PRODUCTIONS CO.'S**
Initial Super Feature



Dr. Alexandre A. Stuart
—Author—

"BRAIN CINEMA"

Story by ALEX. A. STUART

"BRAIN CINEMA," the first of a series of high-class productions made for the highest class theatres, contains a strong plot of Love, Mystery and Science. A story that for originality, quality, and theme will have a universal appeal.

With an all star cast, plus superb direction and absorbing story, "Brain Cinema" will strike a new high mark in box office records for the exhibitor.

FILM-LORE PRODUCTIONS CO.
18-20 West 34th Street
New York City

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

THE WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO Wallace Reid Picture Heads Good Warm Weather Program

If you can't get warmed up over the hot weather, go to the Rialto Theater. *Wallace Reid* in his admirably directed, latest Paramount release, "What's Your Hurry?" will be incentive enough to make your blood rush around and make you feel like climbing out of your seat and in passionate sportive spirit trying to lend a helping hand. What kind of a chance do you suppose a motor truck has in a race against life? Not much, you'll admit on first guess. But you're wrong there. That is the theme the picture centers on, and believe-you-me, it is one of the greatest races ever pulled off.

Charlie Chaplin comes back to the screen in a happy revival of one of his funniest, "The Adventurer". It would be a poor attempt to try and describe the fun this comedian creates every time he is seen. This picture is no exception to the rule. The Rialto Magazine completes the motion pictures.

"The Girl from the Golden West," the opera by Giacomo Puccini, is the overture for the week, *Hugo Riesenfeld* and *Lion Vanderheim* conducting in their paramount manner. *Ruth Kellogg Waite*, soprano, sang *Love is Best of All*, one of the delightful songs from Victor Herbert's musical comedy, "Princess Pat".

Edoardo Albano, a baritone, popular and favorite to the Rialto-Rivoli audiences gave a pleasing rendition of *Serenade Espagnol* by Landon Ronald. It is always pleasant to hear *Signor Albano*.

John Priest closed the program with his organ number, March from "Tannhauser".

MARGOLIES.

THE STRAND Katherine MacDonald Film Is Principal Card

At the Strand this week a new *Katherine MacDonald* picture, "The Notorious Miss Lisle" is the main attraction but there are a number of other worth-while features.

For instance a prepossessing miss named *Ida Heydt* steps down near the orchestra leader and in a sweet, refreshingly youthful voice sings *The Wind's In The South* (John Prindle Scott). *Miss Heydt* has a splendid voice and knows how to use it. She was enthusiastically applauded.

Then there was *John Hart*, baritone, who certainly has a fine voice and was heard to excellent advantage in a pictorial presentation of *When You And I Were Young*, *Maggie* (Butterfield). *Hart* has been singing long enough at the Strand now to be recognized as a big favorite.

The Strand orchestra offers as the overture, selections from "The Chimes of Normandy" (Planquette). There were some interesting views of worldwide happenings in the Strand Topical Review. There were some picturesque scenes in the Chester Scenic entitled "Woolly Bits and Monkey Hits."

After the First National film ("The Notorious Miss Lisle") was shown *Miss Heydt* sang.

The Rialto Has Wallace Reid Picture —Interesting Features at the Strand— Good Goldwyn Film at the Capitol— W. D. Taylor Production at Rivoli

The remainder of the Strand's program included an educational, "Gymnastics" (Stereospeed production) and a Snub Pollard comedy released by Pathe Exchange, entitled "A London Bobby."

The organ solo was Tielman's "Festival March." VANCE.

THE CAPITOL Barrel of Fun in Goldwyn's "Stop Thief" Film

Aside from the beautiful orchestral music and the different musical arrangements for the divers cinema

to be funny but not as uproariously so as it appears to audiences. This is true of "Stop Thief" where little "bits" prove genuinely amusing.

Erno Rapee is still conducting the orchestra and under his skilful direction this week the Capitol musicians are playing "Madame Butterfly" as an interlude and doing it to the Queen's taste. The Puccini music brought much applause Sunday.

There is a pleasing and colorful ballet, a duet of terpsichorean arrangement by *Mlle Gambarelli* and *A. Ounawsky* that was offered amid a special stage setting that was pic-

the Bedouins he sang the *Bedouin Love Song* (Pinsuti) in good voice. The stage was set to represent the land of Far East where desert sands blow hot and cold.

After the Capitol News, which had its usual quota of funny sayings by *Will Rogers* (Goldwyn) the Capitol soloists, in garb representing the characters from Wagnerian times, formed a quintette and sang "Die Meistersinger" (Wagner) and the number made a pleasing unit.

After the Goldwyn film, "Stop Thief" presentation, the Capitol orchestra and vocalists offered an interlude entitled "Old Times" Waltz, compiled by *Lake* and arranged by *H. Hand*.

There was a new Albert E. Smith comedy, bearing the Vitagraph label, that had *Larry Semon* doing all sorts of antics in a film styled "The Stage Hand." There were some really amusing comedy "bits," with each tending to portray broad burlesque behind the scenes.

The organ solo formed Unit No. 10 and had special settings by *John Wenger*.

VANCE.

THE RIVOLI William D. Taylor Production Is of More Than Ordinary Merit

Heading the screen program at the Rivoli this week is William D. Taylor's production for Realart, "The Soul of Youth," by *Julia Crawford Ivers*.

Featured among a well-selected cast are *Lewis Sargent*, the freckled youth, who so cleverly played "Huckleberry Finn" recently, and *Judge Ben Lindsay*, who injects his natural interest in the "cause of the boy" into this story so thoroughly human. Well seasoned with humor and pathos it pinches and pleases the old and young alike.

A *Charlie Chaplin* revival, "The Adventurer," was welcomed back amid a riot of laughter. *Charlie's* manoeuvres following his escape from prison run him into any number of close predicaments with his jail-keeper pursuers but in each case he emerges successfully and enjoys his freedom to the utmost. So does everyone else.

The Rivoli pictorial completes the film program. Among other current interesting news items is shown the celebration at Southampton, England, of the 300th anniversary of the Pilgrim Fathers' departure. Also the ill-fated wizard of finance, *Ponzi*, wearing his golden smile.

The overture, "Rosamond," by *Franz Schubert*, is delightfully rendered by the orchestra, most ably conducted by *Frederick Stahlberg*.

A dancing number, "The Boy and the Butterfly," is gracefully interpreted by *Paul Osgard* and *Vera Myers*.

The program is concluded with a tenor solo by *Martin Brefel*, who sings the *Cavatina* from "Faust" and an organ selection by *Prof. Firmin Swinner*, who plays the *Franz Liszt* composition, *Love's Dream*.

JOVIE.



Lewis Sargent, the young imp who is the central figure in "The Soul of Youth," William D. Taylor's

excellent production for Realart, dives in among the barrels to find out if prohibition really prohibits

presentations from feature to the news weeklies there is a Goldwyn picture that is alone worth the price of admission. It is a picturization of *Carlyle Moore's* farcical stage story, "Stop Thief!" with *Owen Moore* as the star.

It has some twists and turns that enable the audience to laugh long and heartily at film comedy that is not forced and overdrawn. We watch pictures come and go and note many changes in the work of the directors but a little farcical twist of the camera wrist makes for an outburst of wholesome laughter that is expected

turesquely designed by *John Wenger*. As the dancers cavorted to and fro in Lallet rhythm the orchestra played "Caprice Viennois" (Kreisler) and the accompaniment was most satisfactory.

"The Path of '49" was Unit No. 3, a picture feature with special musical accompaniment, the film arrangement being produced by *La land J. Burrud* in collaboration with the *Sunset Magazine*. Some wonderful views of mountains and waterfalls were shown.

Wilfred Glenn had a special number. Attired in the striped garb of

"THE LITTLE WANDERER"**Shirley Mason In Characteristic Fox Picture**

Story and scenario by Denison Clift.
Directed by Howard M. Mitchell. Released by Fox.

Jenny.....Shirley Mason
Larry Hart.....Raymond McKee
Joe Farley.....Creil Vanauker
Tully.....Jack Pratt

"The Little Wanderer" is not the best picture Shirley Mason has ever made for Fox, but it is an entertaining one. Miss Mason's agreeable personality alone is enough to hold the interest without any aid from the story. The story of the picture, however, is full of incident and except for rather rapid changes of sentiment on the part of the villain and other slightly unconvincing phases of psychology, it is a completely satisfying story.

Miss Mason is a little girl named Jenny, who is attached to a medicine show. Her life is not happy, so she resolves to run away. Donning a suit of boy's clothes she hops aboard a freight train and sets out for adventure. On the train she finds occasion to befriend a tramp and later is befriended in turn by a young newspaper reporter. These two men prove important influences in her life. The former proves to be her father who has been unjustly sent to

prison, and the latter she marries.

How she is forced to reveal her identity to her reporter friend because he offers to share his room with her thinking her to be a boy; how she finally becomes companion to his sister; how his father recognizes in her the daughter of his former business partner whom he has unjustly sent to prison; and how at last everything turns out right for everybody; all this is the basis of the tale.

Miss Mason is called on to appear in a number of different guises. First as the little entertainer in the medicine show, then as the youthful hobo in masculine togs. After her discovery by the young reporter she becomes a waitress at a lunch counter and from there she blossoms out into a regular lady bedecked in the modes of the day.

Miss Mason is as always a thoroughly bewitching little person whether in boys' clothes or rags or silks and satins. The young reporter is in the capable hands of Raymond McKee, and the remainder of the cast is entirely up to the mark.

KELLY.



Below, Shirley Mason in the title role of "The Little Wanderer" (Fox)



Above, the boy in the center of the group who is shooting craps with the gang is none other than Shirley Mason herself

At the right, Shirley Mason in "The Little Wanderer" (Fox) receives some unwelcome attentions across the counter

At the top of the page, Miss Mason in the latest creation from Paris clasps the mazuma tightly



Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Conklin to Produce Farces—Weegee Delivers a Message—Charles Maigne Productions—An All-Star Press Agents League—Malveen Polo in Pictures

ANOTHER satellite has become a reel star. *Chester Conklin*, erstwhile *Mack Sennett* and Fox Sunshine comedian, has hooked up with the Special Pictures concern to produce twelve two-reel farces a year. *Conklin* will direct.

Whenever a press agent runs out of materials he comes out with a story that his client is soon to be a star. This we take to be the reason for the announcement that *Myrtle Steadman* is to head her own company.

While dwelling on the subject of stars we recall stories to the effect that the following in the past year were slated for stardom—but? *Alan Sears*, *Pell Trenton*, *Colleen Moore*, *Jack Livingston* and not to mention a score of others. Oh, well, everybody's going to be star some day!

Boy, bring on

The Weegee Board

A message has just come from the spirit world. Listen and hear it rave. "*Bull Montana* has been signed by *Adolph Zukor* to star in a series of seven-reel high class society dramas. *Mr. Montana* will be supported by a notable cast of thespians including *Spike Robinson* and *Kala Pasha*. The leading woman has not been selected but *Mr. Zukor* and *Jesse Lasky* are dickering for the services of *Geraldine Farrar* or *Maude Adams*. *Cecil deMille* will be behind the megaphone and an attempt is to be made to secure *Phil Rosen* for the camera. The productions will be released through First National and the initial feature has already been booked for the Capitol." Hey, boy take away that weegee board.

Edward E. Rose is in town. Ditto *Oliver Morosco*. *Rose* is here to

Supervise the Filming

of "*The Master Thief*," in which *Francis X. Bushman* and *Beverly Bayne* will be starred. *Morosco* came to start the new film organization and also to look over the new plays he has put on.

Tom Geraghty has gone to New York to take charge of the Famous-Players-Lasky new Long Island studio. What won't these ex-news-papermen do next?

Also to hit New York is *Sam Rork*, official, etc., of the *Katherine MacDonald* outfit.

But coming west is *Elsie Ferguson*. This dainty actress is supposed to arrive about September. They've even rented a house for her already.

The director is certainly coming into his own. *Charles Maigne* who directed "*The Copperhead*" and other Lasky successes is to make

Special Productions

in the future. They will be known as *Charles Maigne Productions*. With *Cecil De Mille*, *Wm. DeMille*, *George Melford*, *William D. Taylor* and *Maigne* making specials it looks as if the Famous Players bunch was trying to get rid of the stars.

Rene R. Riviere, the most handsome press agent in the game, is handling the American toreador stuff for the Dial film company.

Louis F. Gottschalk, former impresario, musical director and the like, spent three weeks figuring out a musical score for *Allen Dwan's* "*The Sin of Martha Queed*," written by the director, himself, and featuring *Mary Thurman*.

"*The Great Redeemer*," written by *H. H. Van Loan* and produced by *Maurice Tournear*, was pre-released at the California Theater here. When the

Country at Large

sees this picture in the fall some one is going to awake to the fact that a picture far superior to "*The Miracle Man*" has been made. If

stories, this one ought to appeal. *Louise Glaum's* space hound came out with a story that \$25,000 was the sum paid for *Stewart Edward White's* "*The Leopard Woman*." And right on top of this the assistant publicity man said the price paid was \$15,000. Now, we wonder if either was correct.

Russell Simpson's got a good press agent. Otherwise *Simpson's* name wouldn't be

In the Papers

every other day. The latest is that the actor is to play the leading role in *Reggie Barker's* next Goldwyn Special.



Douglas MacLean, the Ince-Paramount star, doesn't even stop smiling while he puts on his make-up in his dressing room at the Ince West Coast studios

Van Loan is getting \$10,000 for his original stories today—then when "*The Great Redeemer*" packs 'em in like it will, the author will surely get three times that amount for his efforts. Go to it, *Van*!

A suggestion for an all star press agent's league. For president, *Sig Schlager*; vice-president *Harry Hammond Beall*; secretary *Clarke Irvine*; treasurer *Ted Taylor*. Other officers, *Lawrence Weingarten*, *Mike Boyland*, *Arch Reeve* and *Ted Le-Berthon*. Oh, what a bunch of bull throwers would they be!

Speaking of good press agent

Maurice Tournear has a new studio manager. He sort of succeeds *Sam Mayer*. The new one's name is *Robert B. McIntyre*.

Everybody's doin' it now! *Idelle Emery*, dramatic editor of the Boston Post, is here to write to the Bostonians and tell how wonderful the picture people are.

Ernest Ball is to live here, report. Suppose he intends to sink his wad in the fillum game?

Finis Fox—he's about the

Best Continuity Man

in the business—is doing *Charles Ray's* next. *Fox* is adapting it from

one of the late *Charles E. Van Loan's* Saturday Evening Post stories. The continuity expert will probably have a new car after finishing the script.

Somebody said that *Jack MacDonald* bought a new car. But we don't believe it. In fact, we saw the actor buy *Jack Gilbert's* classy roadster. Speaking of *Gilbert*. He's supposed to be in New York directin' *Hope Hampton*.

Max Linder wiggled his eyes at one of the Universal lions during the filming of the scene. The lion didn't like it exactly and proceeded to

Bite a Chunk

out of *Linder's* leg. It did and *Max* had to go to the U hospital for a little dressing. Moral: Get a double when playing with lions.

The Universal news bulletin carries a note that *Isidore Bernstein* is carrying out the plans of *Carl Laemmle*. What? With the boss in Europe? Sounds too good to be true.

Malveen Polo—yep, she's the daughter of *Eddie*—has busted into pictures with a BANG. Proud father says his eighteen-year-old daughter is going to be a real star. *Malveen* is playing a part in *Eric Von Stroheim's* "*Foolish Wives*."

Blue Mondays and Fish Fridays are famous. But we never heard of "Black Friday" until *Frank Mayo* made it for Universal. The title ought to put it over.

Al Green? The last we heard of him he was at Goldwyn directing *Jack Pickford*.

Frank Borzage is makin' himself at home since arrival from New York. And he's sure getting the bouquets for "Humoresque."

Henry King isn't going to appear

Before the Camera

any more. He did it in a recent picture with *Blanche Sweet*—but a stranger who saw it in the projection room said he didn't like THAT character; so now *Henry* is for directing only.

The best story from Metro this week is the fact that about a dozen players are nursing bad cases of sunburn. Sounds like real vacation time.

Stuart Holmes is proving a real villain in *Alice Lake's* new Metro picture, "*Body and Soul*" which *Charles Swickard* is directing. In one of the scenes *Mr. Holmes* is called upon to stab *Miss Lake*. By some slip, the knife hit the star on the neck and made a nasty cut. In another scene, *Mr. Holmes* is supposed to strangle *Carl Gerard*. In doing this he tore about two inches of skin off his fellow actor's neck.

With the Arrival

of *George Benoit*, the camera man, at Hollywood this week, the work of "shooting" the new *Robertson-Cole* super-special in which *Mae Marsh* is starred, was begun. *John G. Adolfi*, the director, who is behind the megaphone for the new picture, arrived on the scenes last week.

Ray Smallwood, who directed *Mme. Nazimova* in "*Madame Peacock*," her latest Metro picture, is resting at Big Bear before beginning the task of cutting.

SCREEN NEWS OF THE WEEK

A PICTURE WITH A NEW THRILLING THEME

Dr. Stuart Gives the Mirror the Hitherto Unknown Story of His "Brain Cinema"

DR. A. S. STUART recently when asked the theme of Film-Lore's production "Brain Cinema," said that the story was built around some remarkable scientific discoveries which, when thoroughly perfected bid fair to revolutionize the present methods used in solving murder mysteries. The Doctor smiled when the Elwell case was referred to, and the articles concerning it. "Brain Cinema," he said, "is a development by scientific research from a very famous case some years ago in the criminal annals." He added that it amused him very much when the iris of the eye was referred to as photographing the criminal, for "the iris is only a curtain, used as a shutter on a camera, and has no photographic power."

"It is rather difficult to compress within the space of a few words the many interesting details and characteristic situations that constitute a big story. However, the main action of "Brain Cinema" is constructed about a most perplexing scientific possibility.

"Baron Campbell, the father of my son's fiance, Mary, had mysteriously been murdered. All circumstantial evidence apparently convicted my son, Sir Henry, of the murder. So he was taken from me to a murderer's cell in Perth Prison. Convinced of my son's innocence, I immediately began my preparations to clear his name. Could my scientific equipment help me?

"The Coroner

Had Given Permission

to the family to remove the body, and the servants had already carried the body of the Baron to his room, and were now about to take the dog away for burial, when I approached the Coroner, who knew me by reputation, and asked that I might have the dead Collie for some experiments I wished to make. The dog, that had met the fate of its master by the same hands, was seemingly of no moment in the case, so he readily consented, and I quickly removed it to my private laboratory. My work for years and my long scientific study must now be applied to save my boy's life. Through my many carefully wrought out electrical and mechanical appliances I hoped to accomplish this. By means of a specially constructed camera, I expected to photograph on a peculiarly sensitized film, the emulsion for which was my own formula.

A Moving Picture

(Brain Cinema) of the true murderer, as impressed on the dog's brain at the time of its death. For in my years of experiment on brain tissue and brain action I had discovered that while the retina of the eye registered external objects and action and transmitted these by way of the optic nerve to the brain, it was also true that the internal impressions and action of the brain registered its pictures reversely on the retina of the eye, and that these images

though invisible to human sight were visible to some delicately sensitive instruments I had devised for the purpose. I hoped that by the infusion of live blood through the brain of the dead Collie to so stimulate its action that I could get accurate photographs from the retina of the last scenes of the murder as registered on the dog's brain; for my researches had proven that the brain retains its several functions after death until molecular disintegration, and that by passing live blood through the "dead" brain when vitalized by a special electric current, would bring back the vision of objects seen a few minutes before death back on the retina, and these in turn could be photographed on a special film.

"I had to work fast while the dog's brain was yet unchanged by the process that takes place after death. At last I obtained a Collie of about the same size and lineage as that of the dead dog, for much depended on the live blood being of the same constitutional quality as that of the dead animal. With harrowing eagerness and many a silent prayer I feverishly worked the long night through, and torn by hopes and fears at each step of the experiment from the infusion of the live dog's blood to the brain of the dead one, to the final exposure of the film. I almost dreaded putting the film into the developer, and stood quiet a few minutes with it in my hands trying to collect my shattered nerves. When I did at last immerse it in the fluid knowing that this last step would in a few seconds spell success or failure, I felt almost as if I were laying

My Quivering Heart

in the liquid. Then slowly strange forms began to appear on the developing film and grow together into a concrete form; and gradually these grew clearer and more intelligible until at last my work lay before me, though hazy and indistinct in many places, yet as a whole a success that would clear my son from all blame, give him freedom, and restore him to his bereaved sweetheart. The man photographed from the dog's eyes was not my son, but Walter Scott, a man who both through inheritance, dissolute living, and illicit transactions, had culminated misery upon his half brother, John Duncan, brought about the suicide of his foster sister, Jane Scott, and finally murdered his closest kin Baron Campbell."

At this point the Doctor to corroborate the above statements proudly showed me a large and clear photograph of the head of a fine specimen of Scotch Collie looking directly at you, its teeth showing in anger; but the eyes were the curious feature. Within their depths was mirrored the head and shoulders of a young man, Walter Scott, with face distorted in anger, and a discharging revolver held at the height of his shoulder leveled at the observer. The muzzle of the weapon showed the flash of the discharge.



ARTHUR GUY EMPEY

As Bobby Walters in "Oil," he poses for his photograph as a prosperous oil man

Then the Doctor went on. "I will conclude that by running the developed film reverse-wise from the way it was taken I obtained a moving picture (Brain Cinema) of the scenes of the murder as the dog saw it from the time of its entrance to the murder scene."

The Doctor in speaking of the story that has been woven about the scientific facts in the picturization of Brain Cinema said, "The plot in its strong situations, gripping heart interest, and human feeling, is a worthy setting for the valuable scientific theory it outlines, and the atmosphere of historic Scotland in the scenes add to its picturesque and its educational value. In conceiving "Brain Cinema" I have not overlooked the policy of Film-Lore that its productions shall be of a type to make them real, educational, entertaining, and mentally stimulating. "Of course I reserve all copyright rights to Brain Cinema," the Doctor ventured with his frank smile.

Virginia Valli Here

Virginia Valli is in New York having been engaged for the support of Hope Hampton in her next production. Miss Valli has just completed the arduous task of working in two productions at the same time. She has been playing opposite George Walsh in his newest Fox picture and also in the Roland West production "Out of the Darkness," featuring Jewel Carmen.

NEW COMPANY MAKES PLANS

Messmore Kendall-Robert W. Chambers Announce Program

Production plans of the Messmore Kendall-Robert W. Chambers Productions include five productions to be made this year based upon the works of Robert W. Chambers, and upon original scenarios written by him. The first of these, on which productions has begun, is "Cardigan," directed by John W. Noble. Paralleling these will be the Vivian Martin Productions, of which the first is "The Song of the Soul" and is already completed. Work on Miss Martin's second picture has also started.

These pictures will be followed by "The Younger Set," "The Conspirators," "The Maker of Moons" and others selected from thirty-six of Mr. Chambers' novels which are immediately available.

There will also be a group of five productions in the coming year by a third production unit, a further announcement concerning which will be forthcoming in the near future.

Betty Carpenter has been selected for the part of Silver Heels in "Cardigan" and William Collier, Jr., plays Cardigan.

IS THAT SO!

Jerome Storm, who for two years has directed every picture in which Charles Ray has been starred, is to direct Lillian Gish for the Frohman Amusement Corporation, which recently placed Miss Gish under contract.

William Boyd will be Justine Johnstone's leading man in "Blackbirds," her first starring picture for Realart.

Tully Marshall has been signed by Metro to play an old South Sea Islands leper in the forthcoming production of "Passion Fruit," in which Doraldina will star.

William Duncan is on a tour through Yellowstone National Park for recreation after acting in the "Silent Avenger."

William Lawrence has been engaged by Metro to play opposite Alice Lake in her new picture, "Body and Soul," which is now being filmed at the Metro studios in Hollywood.

Rod La Rocque has been engaged by George Fitzmaurice for the leading male role in "Money Mad."

Mabel Normand has finished her new picture, "Head Over Heels," produced under the direction of Victor Schertzinger, and based on Mitzi Hajos' successful stellar vehicle on the legitimate stage a few years ago. Miss Normand will leave for New York within a few days for a several weeks' vacation.

Gertrude Atherton, the popular woman novelist, is now putting the finishing touches to her first original scenario at the Goldwyn studios.

Wynndham Standing, at present playing the leading role opposite Viola Dana in the forthcoming production of "Blackmail," has signed a contract under which he will appear exclusively in Metro pictures for a term of years.

SCREEN NEWS OF THE WEEK

"BIG FOUR" MUST SHOW BOOKS IN SCHULBERG'S DAMAGE SUIT

Earnings of United Artists' Corporation in Probe Order by U. S. Court

BENJAMIN F. SCHULBERG through his attorneys, Messrs. Whitman, Ottinger and Ransom, has thrown a monkey wrench into the financial works of the United Artists' Corporation, with the result of Schulberg applying to the U. S. Courts for an application to examine the books of the "Big Four" and Judge Richard F. Lydon last week signing an order requesting the United to show its earnings in court.

Schulberg is suing for commissions alleged to be due him for certain deals negotiated for the United and asked the court in order that he might estimate his damages that the "Big Four" offer up its books for an examination.

The principal stockholders of the

United are David Wark Griffith, Douglas Fairbanks, Mary Pickford and Charles Chaplin. Both Fairbanks and his wife, Mary Pickford, were served with summonses in the suit during their recent visit to New York.

Schulberg via his attorneys avers that he was empowered to open negotiations with a London concern last March for the European distribution of the United Artists' pictures. He informed the Court that this work had been undertaken upon a commission basis and that he had completed a deal with the London firm under which he estimates the United Artists, so far, earned \$250,000.

The case is attracting considerable attention in New York film circles.

Empey's First Novel

Arthur Guy Empey, president of the Guy Empey Productions, has come forward with his first novel, a story of New York life as lived by a girl of the cabarets, and it, too, has established a record. Submitted shortly before five o'clock one evening, it was read and accepted by Harper & Brothers between that hour and noon of the next day.

Harper & Brothers are making elaborate plans for advertising and publicity in connection with the novel, which will be published in the early spring, and Mr. Empey's arrangements with them will make it possible for him to film the story while this advertising campaign is at its height.

New Blackton Discovery

Bruce Gordon, a young British actor has been "discovered" by Commodore J. Stuart Blackton, and will be seen for the first time when the two Blackton features in which Mr. Gordon plays the lead are released. In "The House of the Tolling Bell," and the feature to follow that, this new leading man plays opposite May McAvoy, who has attracted attention in Blackton productions recently released.

Goldwyn Premieres

The first showings of two Goldwyn pictures took place in Detroit on Sunday, August 8, when Rex Beach's "North Wind's Malice" opened at the Madison Theater and Gouverneur Morris' "Penalty" at the Adams. Both are scheduled for their New York showings at the Capitol Theater later in the season. Lon Chaney was featured as Blizzard, the man with a twisted soul and a crippled body in "The Penalty". Tom Santschi was featured in the campaign for "The North Wind's Malice".

Picturizes "Thelma"

The Louis Mayer Film company has made an elaborate picture version of "Thelma," the title for the screen production being "A Woman in His House." The picture has been put into shape for due presentation on Broadway. The juvenile actor, who made such a big hit in King Vidor's "The Jack Knife Man," plays an important role in this new film.

Babe Ruth on Final Scenes of Picture

"Babe" Ruth, champion home run hitter, has begun on the final scenes of "Headin' Home" upon his arrival in New York Monday. The response to the Kessel & Baumann announcement that this production would not only be a great attraction from the star point of view but a great production and a real American drama strong enough to stand the test of popular judgment even without a great star, has caused an unprecedented rush from all sections of the United States, not only for territory but for actual playing dates from exhibitors.

From the offices of Kessel & Baumann the following statement was issued in regard to the forthcoming big special:

"When the home run king was shattering records thereby arousing a high pitch of enthusiasm with the fans of the country, both Mr. Kessel and Mr. Baumann were more than positive that in acquiring this phenomenal baseball player, and starring him in a picture, they would be giving both to the exhibitor and the theater-going public an entertainment that would be a record breaker so far as box office receipts were concerned.

"Without any fanfare of trumpets the deal was quietly consummated and before any news of the event had leaked out the mighty 'Babe' between home runs started on what will rank as a great box office bonanza."

Had Narrow Escape

During the filming of a scene in "The Purple Cipher", Earle Williams' latest Vitagraph play in San Francisco Bay, the "H-4", a submarine loaned by the Navy Department, came to the surface close to an open boat in which the star was. The submarine bore down on it, cutting it completely in two. Mr. Williams saved his life by clinging to a chain on the bow of the submarine until he was rescued.

FORM NEW COMPANY

Arthur Donaldson to Be Starred on Stage and Screen

From the offices of Arthur Donaldson Productions, Inc., comes the announcement that a company has been formed to present Arthur Donaldson as star in both stage and screen offerings. Donaldson needs no introduction. He was the original "Prince of Pilsen," he was a member of the old Kalem stock company, and was one of the troupe that went to Ireland to appear in that firm's famous Irish photoplay series. He has produced and starred in photoplays of his own creation for the Swedish Biograph Company, and has assumed leading roles for many of the big companies.

Among the plays and scenarios already acquired for production are "Sun Valley," by Chester De Vonde; "The Tragedy of Love," by Gunnar Heiberg; "The Victorious Romance," by Templar Saxe; "The Conqueror," a legendary musical play; and "The Purgatory of David Dood," by Templar Saxe.

The company is now negotiating for a long term lease on a New York property which it proposes to convert into a completely-equipped studio, and is now seeking a Broadway house for the purpose of tending ideal presentations to its various offerings.

Selznick Plans

Selznick Enterprises will produce during the coming season six star series pictures, twelve super-specials directed by Ralph Ince and Hobart Henley; six productions for National Picture Theatres, Inc., in which Conway Tearle will be starred, and ten other all-star productions for National. The short subjects will include Prizma Natural Color Pictures, the Herbert Kaufman films and the Selznick News reel.

McRae Is Directing

In a recent issue the MIRROR inadvertently stated that Harry McRae Webster is prominent in the cast of "Determination". Mr. Webster is the director of the production. Richard C. Travers is the star of the picture.



Katherine MacDonald in "The Notorious Miss Lisle" (First National) sits back in her box and watches the antics of the clowns in the ring but not with much enjoyment

Arthur Guy Empey and Florence Evelyn Martin behold a vision of the future in "Oil"

"The Jack-Knife Man" in the King Vidor Production of that name (First National) is a popular person with the kiddies—especially one for whom he has made a hobby-horse

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

The Market Place

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a \$5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

COPYING MSS. PLAYS AND FICTION
DOROTHEA DU BARRY
207 West 20 Street
Near 7th Ave., New York City t.f.

PLAYS AND VAUDEVILLE ACTS. Catalogue Free. Make-Up Book 15c; 3 Sample Acts 25c; 150 Parodies 25c—or send 50c for all. A. E. REIM Sta. B, MILWAUKEE, WIS. t.f.

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

THE ART OF ACTING FOR THE SCREEN AND STAGE
By Frank B. Coigne
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified as none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for \$1.00. Coigne Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

LEARN MIND READING in two hours quickest & easiest method in the world. Success guaranteed or money back. Complete instructions \$1.00. Mrs. Ruth Thompson, Greenfield, Ohio. t.f.

Music Arranged To Words

Qualified Composing and Lyric Staffs; free publication for every poem set to music. Free publication for original melodies found available. Writers of "Moonlight", "Pals", etc. Everyone a "Hit". Band and Orchestra arrangements a specialty. Every music is backed by a money back guarantee. Send for our copyrighted booklet. Address: DEPT. DM, DENNIS B. OWENS, JR. INC. KANSAS CITY, MO. t.f.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill. Write for Catalog H & T

band instruments

INSTRUMENTS
BAND NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

beauty culture

We specialize permanent Hair Waving—hair color and henna. Full assortment transformations—of hair goods. M. SCHMIDT, 2807 Broadway, N.Y.C. bet. 108 & 109 Sts. Tel. Academy 2679 - 1500 t.f.

PROFESSIONALS.—Use Fletcher's Bleach Paste as a base for face powder to keep the skin clear, white and young. Prevents tan. Price \$1.25 postpaid. Tom Fletcher Co., Bristol, Conn.

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

beauty culture

CARL—Ladies' Hair Dressing Salon. Specialist in Permanent Hair Waving. Formerly with Waldorf-Astoria. Room 103, 5 Columbus Circle, New York City. Phone Columbus 2410. t.f.

EYEBROW AND EYELASH PERFECTOR. \$1.20 per box. Single application lasts 2 to 4 weeks, giving beautiful shape and tint. Treatment 50c, at Spiro, 26 W. 38th St. and 34 W. 46th St., New York. t.f.

JULES FEROND (Mishaw) HAIR GROWER will restore the hair by killing the germs which sap the nourishment the hair should get. Bottles \$1 & \$2. Ppd. 10c extra. 126-W-23rd., N. Y. C. t.f.

FOR SALE.—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

clothing

AARON'S
Just opened the only Second-Hand
Department Store in the World

OCCUPYING THE ENTIRE BUILDING AT
808 Sixth Ave., bet. 45th and 46th Sts., N. Y. C.
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

costumes

MILLER COSTUMIER
PHILADELPHIA
Theatrical Costumers
236 So. 11th St., Philadelphia, Pa. t.f.

Charles Chrisdie & Co.
Telephone THEATRICAL Established
Bryant 2449 COSTUMERS 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals. Stock Companies. Bal. Masque. t.f.
362 Seventh Ave., bet. 40th & 41st St., N. Y. C.

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical
COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th Street East of Broadway t.f.
Phone Bryant 7212-7213

Chicago Costume Works

We Rent Costumes and Wigs for all occasions. Amateur Plays, Minstrels. Clean stock. Send 30c for Jack Weber's Minstrel Joke Book. A Big Hit.
116 No. Franklin St., Chicago, Ill.

drummers' supplies

Band INSTRUMENTS
NEW AND USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices Wellman Printing Co.,
Huntington West Virginia t.f.

Grandstand Seats for Sale

7,000 folding seats used in grandstand at Cardinal Baseball Park, St. Louis, Mo. In first class condition, cast iron standards, wooden slats—can be used for open air picture shows or theatres. If interested, make bid for entire lot or amount needed. Address: ST. LOUIS NATIONAL BASEBALL CLUB, ST. LOUIS, MISSOURI.

frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Escalators
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG CO.
Established Since 1882
Cincinnati Chicago
717 Sycamore St 68 W. Washington St.

furs

FUR REMODELING
Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f.

Fur Repairing and Remodeling Phos. Greeley 4133
Est. 1892
Done the right way at right prices. Summer furs at reduced prices. Advanced styles now ready. CHAS. HORWITZ, 21 W. 35th St., N.Y.C. t.f.

DO YOU COMPOSE?

Don't publish songs or Music before having read our "Manual of Song-writing, Composing & Publishing," indispensable to writers, 25c.

Bauer Music Co.

135 East 34th St. New York

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

clothing

DUFF
SLIGHTLY USED High Class Gowns
TO RENT AND SELL
For All Occasions
151 West 46th St., N.Y.C. Telephone t.f. Bryant 8247

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

TAMS COSTUMES
of Every Description for
Every Occasion — FOR
1600 Broadway, N.Y. HIRE—MADE TO ORDER
The largest costuming establishment in the world. t.f.

RIO NIGHTS

A WALTZ SONG THAT IS A POSITIVE RIOT!!

Call and see our other material. We have some winners!! We might have the song you want.

FISHER-THOMPSON MUSIC PUB. CO.
Gaiety Theatre Bldg. NEW YORK CITY

The Market Place

organs

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO. Chicago

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

picture music

\$10,000 A YEAR

or 10 years. These are the terms of a contract just signed by Arthur Martell, moving picture organist. Prepare to enter this field by a study of MUSICAL ACCOMPANIMENT OF MOVING PICTURES, the only book of its kind, which contains invaluable information on the subject.

Special price—\$1.00 postpaid

THE BOSTON MUSIC CO., BOSTON
26 West Street

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using It. Rate 25c. a line with time discounts. 4 lines minimum space accepted.

scenery

KENNEL and ENTWISLE SCENIC STUDIOS

741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry

Columbia Scenic Studio
Columbia, South Carolina t.f.

SCENERY

of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor.
from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

SCENERY and PLUSH DROPS FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Beach Scenic Studios
3022-24 Wash. Ave., Newport News, Va.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

IDEAS FOR ALL OCCASIONS

can be found
by exploring
these pages

slides

RADIO SLIDES

PATENTED
Can be written on a typewriter like a letter
Radio Mat Slide Co.
121 W. 42nd Street New York City t.f.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

sport wear

RECEIVED A NEW IMPORTATION OF French Beret Tams in all colors. Price \$4.00. Write for Booklet 10T.
YOU MANS, 581 Fifth Ave., New York City

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Klieg Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

sweets

CALIFORNIA GIRL CHOCOLATES—One pound of tempting variety for \$1.00. Homemade in our own daylight kitchens. Surprise "Her" by ordering a box, parcel post, prepaid. California Girl Kitchens, 2867-2869 N. Clark Street, Chicago, Ill. t.f.

tickets

Save money by using "KEYSTONE" ROLL TICKETS Without Exception the Best Looking and Lowest price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS

Coupon and Strip
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

HAVE YOU SOMETHING TO SELL? The Market Place will sell it. A four line advertisement costs only 84c. a week.

toilet preparations

Polished nails for two weeks with a single application of *Empress Nail Glass*. Dip brush, give one stroke over. Box \$1.00, enough for 6 months. Sample 10c. Dealer or direct. *Empress Mfg. Co., Inc.*, Dept. 70 820 Eighth Avenue, N. Y. C.

wanted jewelry

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, lacers; anything. t.f.

PROVIDENT DIAMOND CO.

Provident Loan Tickets. Diamonds. Pawn Tickets. Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
Bet. 41st & 42d Sts. nr. Times
598-7th Ave., Sq. Subway. Bryant 8737. t.f.

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

wigs

WIGS TOUPEES MAKE-UP Send for Price List G. SHINDHELM 109 W. 46th St., New York t.f.

xylophones bells

Band NEW and USED
Dixie Music House, 105 W. Madison St., Chicago t.f.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

California Girl Chocolates

One pound of tempting variety for \$1.00.
Home made in our own daylight kitchen. Surprise "Her" by ordering a box, parcel post, prepaid.

California Girl Kitchens
2867-2869 N. Clark Street
Chicago, Ill.

song writers

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

UNION MUSIC COMPANY
405 Sycamore St
CINCINNATI, OHIO

SONGWRITERS, Composers, musicians, anyone interested in music. Get the latest news from Universal Classic, the music magazine DeLuxe. Subscriptions in U.S. \$1.00, Canada \$1.50, Foreign \$2.00, sample copy 10c. Universal Classic, South Bend, Ind. t.f.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES Everything ELECTRICAL for the stage. Display Stage Lighting Company, Inc. t.f. 314 West 44th Street New York City

supplies

Powers No. 6-B Simplex Style S slightly used at very low prices.

Mazda Lamps—National Carbons Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES 150 W. 46th St., N. Y. C. Phone Bryant 4116



THE SOLID MINT

THEY MAKE YOU BEAUTIFUL
5c EVERYWHERE

BUDDY BUDS, Inc., 357 W. 36th St., N. Y. C.

Mail us \$1.00 for 20 Rolls and we will send via Parcel Post (4) Delicious Flavors.

How Nuxated Iron Feeds The Blood

Helps Restore Wasted Tissues and Give Increased Strength, Power and Endurance

"Without iron there can be no strong, sturdy men, or healthy rosy-cheeked women," says Dr. Ferdinand King, New York Physician and Medical Author. Iron is red blood food, and when the iron in your blood runs low your red blood corpuscles die by millions, the strength goes from your body, the color from your face—that mirror of yourself—and your every action lacks in power.

Actual blood tests show that a tremendously large number of people who are weak and ill lack iron in their blood and that they are ill for no other reason than lack of iron. Iron deficiency paralyzes healthy, forceful action, pulls down the whole organism and weakens the entire system. A pale face, a nervous irritable disposition, a lack of strength and endurance and the inability to cope with the strong vigorous folks in the race of life—these are the sort of warning signals that Nature gives when the blood is getting thin, pale, watery and literally starving for want of iron.

THE TEST THAT TELLS—

If you are not sure of your condition, go to your doctor and have him take your blood count and see where you stand or else make the following test yourself: See how long you can work or how far you can walk without becoming tired; next take two five-grain tablets of Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see how much you have gained.

By enriching the blood and creating new red blood cells, Nuxated Iron strengthens the nerves, rebuilds the weakened tissues and helps to instill renewed energy and power into the whole system.

Unlike the older inorganic iron products Nuxated Iron is easily assimilated, does not injure the teeth, make them black nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund 75¢ money. It is dispensed by all good druggists.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

(Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.)

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL
FOR THEATRE ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

Four schools in one. Practical stage training. The Schools students stock and theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Daisie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
14 NEW YORK CITY • BROADWAY, N.Y.

DRAMA ORATORY
MUSICAL COMEDY
PHOTOPLAY
DANCE ARTS

Signor Salvatore Cudia
Teacher of
DRAMATIC ART COACHING

Grand Opera Voice Placing
DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
METROPOLITAN OPERA BUILDING
Phone Bryant 1274
1425 Broadway, at 40th Street New York City

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

WILLIAM BAL COMPANY
PHONE GREELY 2068
TRUNKS 141 W. 36th Street

"Pirate Gold"

(Continued from page 338)

paper: "Murderers Break Jail—Seibert and Kaidy at Large—Knock Out Country Constable and Escape."

As the paper drops we see it is no other than the two gentlemen whose names are featured in head-lines. They looked at one another and smiled. Then Seibert spoke.

"Let's slip down to Rafferty's and see if we can get track of the tug," he suggested.

Hoey, being interested in the daily news columns, read the same astonishing news. He hastened to Gabrielle's apartment, and the two young people studied it with interest.

"I saw the tug last night," Hoey told her. "Gee," he continued. "I wish we knew where these tugboat-men hang out." As they were talking the Major started to enter the room, then, on second thought he waited and listened at the door, hoping to glean something of interest. Hoey studied the paper.

"Look here!" he suddenly exclaimed. And pointing to the bottom of the column, Gabrielle read: "Riot at Rafferty's Casino—Fish Costello Starts Battle Royal in Tugboatmen's Resort." She looked at Hoey questioningly.

"Don't you see," he explained, "that's where we're liable to find traces of the treasure." And he started to leave the room.

"I'm going with you," announced the girl.

"You're going to do nothing of the kind!"

When Gabrielle left the room the Major came from his hiding place. He picked up the paper Hoey had left and carefully studied it.

Rafferty's Casino was not an elaborate resort. Located on the river banks it had been the scene of many a fracas. As Seibert and Kaidy approached they saw a man boarding up the windows.

"You aren't closing up, are you?" asked Seibert.

"Nope," answered the man. "In a few minutes the night hands will come along for their morning smile." Seibert and Kaidy looked cautiously up and down the street and entered.

The next one to approach was Hoey. He had attempted to disguise himself in the garb of a longshoreman.

"It's all right," the man explained. "Had a little riot here last night." He looked up the street where a huge figure was approaching. "Here comes Fish Costello now," he said. "Must be out on bail." Hoey hastily slipped into the place. He certainly bore the marks of the riot. Broken chairs were lying about and the whole place was dirty and disorderly looking. At one side were three booths, or inclosures, where a party could sit and drink unmolested. Hoey selected an outside one, and pulling a paper from his pocket, he awaited developments.

Hoey started in his place of concealment. The door swung open and Jewel and Bill, from the tugboat Ethel Daily, entered. He suddenly became interested in his paper.

"Hello, Fish," greeted Jewel. After banter was exchanged Jewel drew Fish aside. "I've got a little business proposition fer yuh, Fish," he said. The three men strolled over to the

middle booth, and ordering a drink sat down.

"What'll yeh have?" asked Fish.

"I want your place by the river so I kin bring me tug alongside. I gotta lot o' big stuff aboard. It'll mean dough to you."

"Well, aw—guess I kin keep yez."

"Let's have another drink first," suggested Bill. As they called for more drinks the door swung open and a strange figure entered. Hoey looked and gasped. It was Gabrielle, disguised as a street gamin. She leisurely swung down the steps and toward the booths. As she passed Hoey he seized her and pulled her in with him.

"All right, let's go!" said Jewel, as they tossed down the seidels. The three men got up and quitted the place. Hoey smiled a smile of satisfaction. He whispered his news to Gabrielle and the two came out of their hiding place. Suddenly a chair was overturned, and Hoey, looking around, beheld Seibert and Kaidy, smiling evilly at him. Before he knew it he had knocked down Kaidy and leaped upon Seibert. The bartender and hangers-on of the resort all took a hand in the affair. Some fought for Seibert and Kaidy, and some took Hoey's side.

"Hey! Can that rough-stuff and give the kid a show!" the voice was Fish Costello's. Hearing the noise he had returned with Jewel and Bill. With a terrible blow he floored Seibert and then commenced on Kaidy. Jewel alone recognized Hoey.

"Nix, Fish!" he said rushing up, "you're on the wrong side. This guy you're fightin' for is after the stuff too." Fish stopped in amazement. Then he treated Hoey with the same brand of affection Seibert had received from his hands. With a terrific blow he laid him full length on the floor.

"Let's get out o' here quick!" he said, and with Jewel and Bill he hastily quitted the place.

Gabrielle walked over to where Hoey lay. He had not yet recovered consciousness. Seibert, however, was getting to his feet, and Kaidy, too, was showing signs of life. Gabrielle turned and looked around. Seibert had picked a knife off the floor which he had dropped at the beginning of the fracas. He was approaching Hoey. She ran to ward him off. As the two struggled, Kaidy rose to his feet. He pulled the girl away from his chief. Seibert walked quietly over to Hoey, smiled at the prostrate figure, raised the knife above his head and plunged it into the body of the boy.

(To be concluded next issue)

FREE Latest Issue of
HOW TO MAKE-UP

STEIN'S
FOR THE STAGE • FOR THE BOUDOIR
MAKE-UP

Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York



Booked Solid!

McK & R Albolene is booked solid with the theatrical profession. It cuts right into the grease and removes make-up in half a minute. McK & R Albolene is a headlining big-timer compared to cold cream and toilet creams because it's not watery or sticky.

In 1 and 2 ounce tubes and half-pound and pound cans, at druggists and dealers. Send for free sample.

McK & R
ALBOLENE
McKESSON & ROBBINS, INC.
MANUFACTURERS
ESTABLISHED 1833 · NEW YORK

LIKE "STERLING" ON SILVER.
LIKE "TIFFANY" ON JEWELS.
OUR TRADE-MARK
OUR GUARANTEE—AND YOURS



A Visit to Our Studio Will Convince You of Our Unique Superiority in Our Field As Creators of Smart
Gowns, Frocks, Robes, Lingerie
Mlle. MAYBELLE, Inc.
American Bond and Mortgage Building
Suite 531, Opposite Carl Theatre, CHICAGO
No connection with the Maybelle Shop

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.



Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS
Interview Free
113 West 46th Street

Submit your Song-Plays on any subject for our advice. We review poems, lyrics, music of any description. We secure copyright and supply original methods for increasing free publication. We guarantee sale of songs. Under this successful system, we have secured the sale of many songs and the author's name is placed on the record.

SONG WRITERS **SENT FREE**
MAKING-UP
Absolutely the best
Send for Price List and Color Card
113 West 46th Street, New York City

FUN FROM THE FILMS

EVERY profiteer is certain to go to hell," says a Baltimore Bible Banger. Hell must be quite a large place then.—(Screen Smiles.)

It isn't bad form to pick your teeth in public if you have a two-carat diamond on your finger.—(Screen Smiles.)

Dressed chickens are higher and so is the dressing of "Chickens."—(Screen Smiles.)

Landlord:—"You're short with the rent."

Mrs. Muggs:—"Be satisfied. You wouldn't have had that only my old man sold the back door."—(Screen Smiles.)

A college professor always has one bet left when he gets too old to teach. He can become a Western Union messenger boy.—(Screen Smiles.)

Our idea of no sort of job is that of being husband to a lady cop.—(Screen Smiles.)

Angry Customer:—"Look here, Waiter, I have just found this trouser button in my soup."

Waiter:—"Oh thank you, sir, I couldn't think what had become of it."—(Screen Smiles.)

"Auntie, did you ever get a proposal?"

"Once, dear. A gentleman asked me over the telephone to marry him, but he had the wrong number."—(Screen Smiles.)

If any woman had all the clothes she wanted, the rest of the women would have to go around in barrels.—(Screen Smiles.)

Doctor:—"Did you open both windows in your bedroom as I ordered?"

Patient:—"No, doc, not exactly. There's only one window in my room, but I opened it twice."—(Screen Smiles.)

Letter Received by a Physician:—"I have cramps in my back so that I can hardly walk at times across my kidneys."—(Screen Smiles.)

We do not know much. But we do know that the man who wrote: "Familiarity Breeds Contempt" was a married man and new whereof he spoke. (Screen Smiles.)

To the question:—"How much do you consider a fair return upon your property investment?" some landlord replied with the Yankee answer, How much has the tenant got? (Screen Smiles.)

Our position simply is that a girl has the right to move her waistline up or down, according to what she puts under her belt.—(Screen Smiles.)

Nurse:—"Go to sleep, Willie. Remember there's an angel watching over you."

Willie:—"Don't be so conceited."—(Screen Smiles.)

Mrs. Blank (interviewing help):—"Are you a good cook and laundress?"

Domestic:—"Do I look like twins?"—(Screen Smiles.)

IMPORTANT ANNOUNCEMENTS

To the Music World:

Pace & Handy Have Removed to
232 West 46th, Opposite the N.V.A.

Occupying the

ENTIRE BUILDING

Making it a real Home of the Blues.

Now making a tremendous hit with
Vaudeville Artists and Orchestras

PICKANINNY ROSE

Fox Trot Lullaby

Also 3 Big Numbers Now Ready

WHY DID YOU MAKE A PLAYTHING
OF ME?—J. Berni Barbour

LONG GONE—Another Casey Jones —
W. C. Handy and Chris. Smith

BRING BACK THE JOYS — "No Blues"
Joe Rose

EV'RYTHING IS GOING UP

A Different Kind of a Song

Orchestra Leaders:

We have just released our Medley Overture from "Beale Street to Broadway," the first to be founded on Blues. Price, \$1.00.
Discount to leaders, 25 per cent. for 30 DAYS ONLY

Join Our Orchestra Club

Only \$1.00 a year, and receive free Orchestration of PICKANINNY ROSE, one step, MAKE THAT TROMBONE LAUGH, recorded by Harry Raderman on Edison, Emerson, Okeh and other records.

PACE AND HANDY

MUSIC CO., INC.

Building, Opposite N. V. A.

PACE & HANDY

232 WEST 46th STREET

"The Home of the Blues"

Just Out FAIRYLAND WITH YOU

A wonderful number by Charlotte N. Hart

Writer of

"TO DREAM"

"When the Bluebird Turns to Grey," and others.

Lincoln wrote, "I care not who makes the nation's laws, give me the ones that write the nation's songs."

Now on sale in New York and Chicago, or write to CHARLOTTE N. HART, Glenn Park, Jefferson County, N. Y.

RIVOLI RIALTO

B'WAY AT 49th ST.

HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY AUGUST 22nd

B'WAY AT 42nd ST.

"HUMORESQUE"

Fannie Hurst's great novel
of Mother Love
Rivoli News, Scenic, Soloists

RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

Maurice Tourneur's Production "THE WHITE CIRCLE"

A Paramount Picture
Comedy, Review, Scenic, Soloists and others

RIALTO ORCHESTRA
HUGO RIESENFELD, Conducting

—a welcome change!!

THE NEW AMERICAN-CHINESE RESTAURANT

Music
Every
Evening

JOY YOENG RESTAURANT

Music
Every
Evening

SPECIAL LUNCH DAILY 40c, 11 A.M. TO 2.30 P.M.
SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE
FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY
711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

DeHULL N. TRAVIS, Attorney

Specializing in Law of the Amusement World
Conferences by appointment anywhere in U. S.

Telegraph Address
Flint, Michigan

Mail Address
Lamb's Club, 130 W. 44th
St., New York City

Reference
Who's Who in America
1920-1921

TAYLOR TRUNKS

310 W. 44th St., New York

30 E. Randolph St., Chicago

Cash In on Your Spare Time

YOU can raise your salary by sending in the coupon below. You can make your spare time pay you money, even if you have only an hour.

YOU know there is a tremendous demand and easy sale for motion picture magazines, everyone is reading them—you do yourself.

WE need a few new representatives to sell DRAMATIC MIRROR, THE STAGE AND SCREEN WEEKLY. Send in the coupon now, if you can use—

Extra Money Every Week

Dramatic Mirror, 133 W. 44th Street, New York.

I can use some extra money every week. Let me hear about your plan.

Name

Street

City State

—ASK ME—

Where to Buy and Anything
Else You Want to Know

EDWARD L. BERNAYS

WILL you kindly endeavor to answer the following questions in the DRAMATIC MIRROR:

1. The age of Fritzi Von Bussing, and whether or not she is married. She is now playing with the Aborn Opera Company, Newark, N. J.

2. The age of Maude Gray, of the same company, and if married.

3. Where does the Aborn Opera Company go, after leaving Olympic Park, N. J. (Newark).

4. Where could I get a sample light opera, or musical comedy. I want to write both the words and lyrics of one, and want to know how they are properly prepared.

WALTER EMMONS HAHN.

West Orange, N. J.

I regret because of the high sense of professional ethics, we cannot tell you Fritzi Von Bussing's age. She is however married, her marriage name being Mrs. Forest Huff. Maude Gray is also married and is known privately under the cognomen of Mrs. Fred Walton. The Aborn Opera Company disbands after leaving Olympic Park about September 12th. For a sample light opera or musical comedy we beg to refer you to any leading music shops. Both Ditson and Schirmer's we believe in New York City will have a number of light operas for your selection. Your local branch of the Public Library will probably have copies of such books for you. If not, it is possible that they will procure it for you. Why not ask for the immortal Gilbert & Sullivan works? You could scarcely do much better.

How can I get my picture in the paper? I am a young actress. I am beautiful but the press agent of my show does not use me at all. I cannot afford to pay for special services. Can you help me through your column? I think if I were famous I would be great.

CANDID,
Broadway.

You are very young to have discovered that greatness and fame become woefully mixed up at times, especially these present times. If you are beautiful, I think you might become at least well-known. Your task is fairly simple if not entirely inexpensive. Have your picture taken by a real good and artistic photographer. Goldberg does good work. Nickolas Murray, of whom we shall hear a great deal very soon, does excellent work. They will be glad to advise you in the matter of photography and as to the kind and number of prints available.

What happened to Mr. and Mrs. Coburn whom I saw in "The Better 'Ole" and who made me feel that the wonderful old art of acting had not died out completely.

EVA P. DOOLITTLE,
Far Rockaway, L. I.

Mr. and Mrs. Coburn are to be presented this year, we understand, in "French Leave," a new comedy which from accounts in the London papers, met with instantaneous success there and is still running. We advise you to see the Coburns in this play. You may find wonderful acting of old.

DRAMATIC MIRROR

DR. W. E. BALSINGER
FACIAL SURGERY, DERMATOLOGY



The proper correction of features, facial blemishes and defects by a skilled surgeon. My 12 years' experience and service in France in war facial surgery enables me to offer greatly improved methods.
PERMANENT Lifting of Sagging Cheeks.
INVISIBLE Correction of Baggy Eyelids.
HUMP NOSES Corrected Without Scar.
RELIABLE Tissue Building for Hollow Cheeks, Lines, Wrinkles. No paraffin used.
Dr. W. E. Balsinger Phone Cent. 2950
190 No. State St. Chicago

NORA BAYES

Thea., 44th St. West of B'way.

Evs. 8.30. Mats. Wed. and Sat. 2.30

A New Comedy

NOT SO LONG AGO

50th St. & B'way. Evenings at 8.

Matinees, Tues., Thurs. and Sat. at 2.

Cinderella on Broadway

"Full of Pep and Charm."—Alan Dale

CASINO Thea., 39th & Broadway. Evs. 8.30

Orch. Seats \$2.50. Reg. Mat. Sat.

Wednesday Mat., Best Seats, \$1.50

18th Week

"LASSIE"

Season's Biggest Musical Hit

MAXINE ELLIOTT'S Thea., 39th St.

Near Broadway

Evs. 8.30. Mats. Wed. and Sat. 2.30

WAGENHALS & KEMPER CO.

Presents

"SPANISH LOVE"

BIJOU 45th W. of B'way. Evs. 8.30

Matinees Wed. and Sat. 2.30

A New Comedy

"THE CHARM SCHOOL"

By Alice Duer Miller and Robert Milton

Topics Review Soloists

STRAND SYMPHONY ORCHESTRA

STRAND B'way at 47th St.

Dir. Joe Plunkett

D. W. GRIFFITH'S

"THE LOVE FLOWER"

World's Most Beautiful Playhouse

Smoking Permitted in Balcony

Daily Matinees, 25c., 50c., and best

seats 75c.

Evenings, 25c., 50c., 75c. and en-

tire lower floor \$1.00.

SUPREME VAUDEVILLE

CRITERION B'way at 44th St.

George Fitzmaurice's Production

"THE RIGHT TO LOVE"

with MAE MURRAY & DAVID POWELL

Capitol B'way at 51st St.

Edward Bowes, Mgr. Dir.

Presentations by S. L. ROTHAFEL

TOM MIX in "THE UNTAMED"

Capitol Grand Orchestra

Review Scenic Capitol Digest

GOOD TIMES World's Biggest

Show at Low

AT THE est Prices

HIPPODROME MATINEE DAILY

Seats Selling 8 Weeks in Advance

Gaiety B'way & 46th St.
Evs. 8:30. Mats.
Wed. & Sat. 2:30

John L. Golden Presents

FRANK BACON
in **Lightnin'**

SELWYN Thea. West 42 St.
Evenings at 8:15
Matinees Wednesday and Saturday

FRANK TINNEY

Arthur W. Hammerstein's
"TICKLE ME"
A Musigirl Comedy

LYCEUM West 45th St. Evs.
8:20. Mats. Thurs.
& Sat. at 2:30

David Belasco Presents

INA CLAIRE
in **"Gold Diggers"**

By Avery Hopwood

GLOBE W. 46th St., Eve's 8:20

Mats. Wed. and Sat. 2:20
GEORGE WHITE'S
SCANDALS OF 1920
With Ann Pennington

Knickerbocker Evs., 38th St. Evs. 8:15
Mats. Wed. & Sat. 2:15

HAVE YOU SEEN HER?
The New Kind of Girl Who
Has Won All New York

VICTOR HERBERT'S
The GIRL in the SPOTLIGHT
(Produced by Geo. W. Lederer Way)

Hudson Theatre, W. 44th St.
Evs. 8:20.
Mats. Wed. and Sat.

A. H. WOODS Presents
TAYLOR HOLMES

in
CROOKED GAMBLERS

ELTINGE THEATRE
W. 42nd St.

Evs. 8:30 Mats. Wed. & Sat. 2:30
A. H. WOODS, Presents

"Ladies Night"

A New Farce in Three Acts
by Charles Andrews and Avery Hopwood, with
John Cumberland Charles Ruggles
Allyn King Evelyn Geesell

REPUBLIC West 42d St. Evs.
at 8:20. Mats. Wed.
& Sat. at 2:20

R. H. Woods Presents
**"THE LADY OF
THE LAMP"**

(SURGEON)
CHIROPODIST
DR. KARL E. GOTTFRIED
Putnam Bldg., 1493 Broadway
12 YEARS ATTENDING TO THE
THEATRICAL PROFESSION
Formerly with HEPNER
PHONES: BRYANT 7506-7278

**We'll Tell
You How
To Get In
the Movies!**

Ask Us!

WHERE'LL WE EAT?



Wenning's

HERE we have something entirely and absolutely new. Wenning's has just been opened at 121 West 45th Street. The present paper shortage forbids a detailed description of the three floors and an equal number of ceilings and adequate wall, windows, doors, et cetera, but Al Wenning, who was for many years manager of Davidson's Restaurant further downtown, is the proprietor, and starts out with many, many friends of years of standing. The situation is in the center of the theatrical industry, and the captains of that industry will find it one of the convenient cafes of the district.

Hotel Majestic

Rose of Washington Square has given out for publication the following statement: "This basement, sir, is killing me, y'understand. Vilelight, the Hurricane Deck from the Hotel Majestic, now, is just the place for me." Rose admits that she has had experiences a-plenty in the past, and it is generally conceded that contrary to expectations, she will doubtless have a brilliant future if she packs her other waist and moves into the Majestic. It is a far cry from her recent associations with Bohemian Honky-tonks to the gentle zephyrs wafted above well-behaved Central Park, near 72nd Street. Polly Perkins, also of Washington Square, and said by some to be as beautiful as a butterfly, and none might compare, has been a resident of the neighborhood for forty years, although she seldom appears in public any more.

Gregory's Round Table

Set back from the sidewalk, in a quaint old fashioned manse on 53rd Street, a few doors west of Broadway, where the elevated railroad ambles across town, is the setting for Gregory's Round Table. The interior, while much more modern, reminds one of the Round Table Boarding Houses in San Francisco in the days of '49. In those days of the fifty-dollar gold slug, the guests gathered about a round table that was built upon the double-deck plan, the upper deck being revolving, and bearing the main dishes of the repast, together with the cruets of vinegar, salt and seasoning. If one missed the potato dish as it went past, he had to wait until it came around again and then catch it on the wing. The endeavor at Gregory's Round Table is to serve square meals.

Ouija Cafe

The Ouija Cafe is below the sidewalk level on the south side of 47th Street between Broadway and Sixth Avenue. Spooks abound in that theatrical block, and Dusky William marshalls a phalanx for service in the Ouija Cafe. William is well and affectionately known to hosts of the older members of the stage crafts, having been for many years catering to them particularly around Times Square. Previous acquaintance with William is not a pre-requisite nor a necessary perquisite to a visit to the Ouija Cafe.

**LOUISVILLE
COURIER
JOURNAL
JULY
12th.**

Spoke thus:



**JACK
OSTERMAN**

YOUTH, refreshing and unadorned: friendliness, charm and cleanliness: the quality of merri-ment that makes one fairly want to step over the footlights and thank him for coming this way: the great gift of the gods that is known as **PERSONALITY** are the qualities that make Jack Osterman the kick in the bill at Fontaine Ferry this week. Add to this ability, talent and "material" that pleases and one may get a very fair idea of why this young vaudevillian is the most pleasing unit on the Ferry's bill.

**KEITH'S ROYAL
NEW YORK
Week AUG. 23rd.**

*From a Girl
Who Knows*



Chicago, Ill.
July 26, 1920

Mr. J. J. Rosenthal,
Manager,
Woods' Theatre,
Chicago.

My dear Sir:—

Came in from Cleveland especially to see your son Jack's opening performance at the Palace, Chicago. Can only say it was well worth the trip. With my experience in picking talent I can only say he "holds" everything. I am sure the name of Jack Osterman will bring equally as much fame as that of his dear Mother. And allow me to extend my best wishes for his continued success.

Sincerely,
Blossom Seeley.



*Direction
Harry Weber*

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

**B. F. Keith
Vaudeville Exchange**

(Agency)

Palace Theatre Building, New York

**B. F. KEITH
A. PAUL KEITH**

**EDWARD F. ALBEE
F. F. PROCTOR**

Founders

**Artists Can Book Direct by
Addressing S. K. Hodgdon**

Frank P. Donovan

Director of

Vitagraph Special Comedies. Paramount Pictures. State Right Features. Pathe and Mutual Releases, Etc.

10 Years Experience
At Present Engaged

Now Open to Real Offers

Can Get Franchise for all my Releases

Address

GREEN ROOM CLUB, N. Y.



IRENE TAMS

Starred in

"DETERMINATION"

Personal Direction
JOHN J. LIVINGSTON

Phone 1368 Schuyler

J. GORDON COOPER

DIRECTING BENNY LEONARD SERIAL

HAZELL COX

In "Passing Show of 1919" Management, Messrs. Shubert

DIANTHA PATTISON

JOHN RUTHERFORD

"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganiini,"
"Getting Married"

FRANCES DEMAREST

"The Royal Vagabond" Management Cohan & Harris

ADA MEADE

Management, Klaw & Erlanger

ROGER LYTTON

Columbia University Vand. 900

VAUDEVILLE IN MANY CITIES

DETROIT: TEMPLE — The French songstress, Mlle. Princeval, who made her American debut here this week, easily claimed headline honors. Her singing was well received as she left the audience clamoring for more. Billy the Bouncer, with his bouncing platform, drew more laughs out of the packed house than any other number on the bill. Before each act, James J. Morton amused the crowd with a droll prologue and helped put them in a humorous mood. Claude Roode and Estelle France's dancing on a slack wire was nothing short of marvelous. Burke and Betty played a bit, danced a bit and sang a bit. Pistol and Johnston as a couple stranded minstrels were highly amusing. Carl Emmy with his trained dogs delighted his audience. The dogs show the result of patient and flawless training. The Reynolds Trio did a little singing and a little dancing. One of the trio has mastered some very intricate steps.

NEWARK: PROCTOR'S PALACE—First act was Jack Henley, a comedy juggler who has a hair comb like Roscoe Ailes. He finished good. Next was Percival and Lizette, a couple of acrobats, who have quite an ordinary act. Frank Hurst, the Newark star followed and received quite a hand on his entrance. Hill and Fear presented a dance act that was quite ordinary. They were followed by Frazer and Bunce, a couple of men who dress, act, talk and sing alike. They derive a lot of comedy from the fact that they resemble each other so closely. They finished very good. Varieties of 1920 was the best act shown at this theater in quite a while. The entire brunt of the work rested upon Harry Richmond, who never left the piano from the rise of the curtain to the fall. Billy McDermott followed and had the house at his mercy. He will eventually take the late Nat M. Wills' place in vaudeville. The last act was Vlasta Maslova, in a dance creation.

PATERSON: MAJESTIC —Aug 16, 17, 18, "On the Mississippi," a potpourri of minstrelsy and comedy; Smiling Billy Mason and Alice Forrest, famous comedian of the movies and the charming comedienne; Four Pasches, vaudeville's fastest and most sensational Acrobatic quartet; McKee and Saffer, the blues chasers; Henry and Moore, "The Escort Shop." Aug. 19, 20, 21, Rose Revue, with James, Anderson and King in Song and dance and syncopation; Beth Lyngard, artistic poses; Mallan Case, another good man gone wrong; Tommy Allen & Co., a roaring farce presented by four merry maids; Ward and King, "My Best Girl."

SAN FRANCISCO: ORPHEUM—Georgia Campbell in a dream of the old south, "Gone are the Days," tops the bill. Robert Buchanan, Archie Ruggles and George Sutton assist her. George Austin Moore returns with a new collection of songs and anecdotes. The Harry Hayden Company in the romantic sketch, "The Love Game," is an excellent act. Dooley and Storey's "Vaudeville a la Carte" furnishes good entertainment. Elizabeth Nelson and the Barry Boys with a medley of vaudeville bits; Hayatake Brothers with Japanese style athletics and the Parshley's, manipulators of large drums and xylophones, are other acts worthy of favorable mention.

De LaSaux.

FROM COAST TO COAST CANADIAN PACIFIC RAILWAY

Splendid trains and excellent dining car service make your transcontinental jump a real pleasure over the Canadian Pacific. From New York via Montreal— from Chicago via the Twin Cities and Moosejaw— from California via Vancouver. See "Fifty Switzerland in One" en route. Canadian Pacific Ticket offices in New York, Chicago, San Francisco, Los Angeles and other principal cities.

DALE HANSHAW Writing and Directing HEALTHOGRAMS Green Club Room

AL HALL ASSISTANT DIRECTOR

Louis Stearns Character Leads Green Room Club Bryant 407

FRANK P. DONOVAN Director Film Specials Will Consider Offers Bryant 407 Green Room Club, N. Y.

E. COIT ALBERTSON Leads Bryant 407

JACK CUNNINGHAM ASSOCIATED WITH George Loane Tucker Productions HOLLYWOOD, CALIF.

Frank Mayo Mabel Condon, Bus. Rep. Hollywood, Los Angeles

RICHARD COKE Address care Dramatic Mirror

FAITH HOPE 76 W. 50th St. MOVIE LEADS Circle 5202

FLOYD T. BUCKLEY Bryant 0811 or 407 Green Room Club

WALTER McEWEN Morningside 6000

JACK R. YOUNG Cameraman Pathe Camera Intervale 644

MARJORIE CARVILLE

'DANSE 'ALLURE'

**THE GIRL
WITH THE
RED
FAN**
(MISS CARVILLE)

WAS THE
OUTSTANDING
FEATURE

WITH THE

*FOR ONE SOLID YEAR IN THE UNITED STATES
AND UNTIL THE CONCLUSION OF THE WORLD'S TOUR.*

Just a few Comments by Critics at Home and Abroad.

SOLE DIRECTION
JAS. D. BARTON,
GRAND OPERA HOUSE,
CHICAGO.

